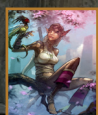



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Issue 051 March 2010



Interview

Remko Troost



Articles

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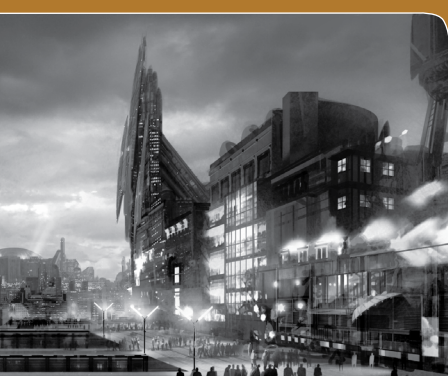


The Gallery

David Lecossu, Daniel Iulian Vijoi and
Frank hong, plus more!

PAINTING CITYSCAPES

Medieval, Steampunk, Futuristic



Painting Fantasy Medieval Scenes

Richard Tilbury tackles this month's fantasy medieval scene, and this month he shows us how to paint fantasy medieval slums.

New!!! Painting Futuristic Cities

We go from the past to the future starting our fantastic new series Painting Futuristic Cities, beginning with a look at a Wealthy City in the very capable hands of **Robb Ruppel**.

New!!! Painting Steampunk Environments

The fascinating **Dr. Chee Ming Wong** continues the tour of his steampunk world, this month stepping into an Art Genre Specific realm.

Painting Monsters

This month we go underground as **Darren Yeow** talks us through creating a subterranean monster.



some of the ideas behind his unique creatures, and tells us how he draws inspiration from everyday life and turns it into amazing artwork and characters that will bring a smile to your face.

We start a brand new tutorial series this month called painting Futuristic Cities, and the first chapter is to be dealt with by an artist who has recently been very successful at the DICE interactive achievements awards, **Robh Ruppel**. Robh talks us through the processes he uses to create an amazing futuristic environment, and shows us how he uses and arranges photographs to create the base for his image.

We would now like you to jump backwards with us from a Futuristic City to a Medieval Slum, the next chapter in the Painting Fantasy Medieval Scenes series. This month we are in the capable hands of **Richard Tilbury**, who has created a great scene for us, and shows us how to give our scene depth and use photographs to complete our scene. Before we jump forward to the present we will stay in the past and talk a little about the fascinating new chapter of the excellent Painting Steampunk Environments tutorial with **Dr Chee Ming Wong**. Chee continues his tour of his steampunk universe this month looking at the D'Vinci era, and treats us to not one but two excellent final images.

Back to the present and we continue our painting Monsters for Environments series, and in this issue we are looking at creating a subterranean creature this month handled by **Darren Yeow**.

We also have an breath taking Making Of by **Elena Bepalova** based on her image 'Dionesis' as well as a great interview with the excellent **Remko Troost** who tells us how his career all started by drawing on his parents walls, I bet they are glad that he found out about Digital art!

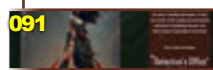
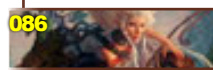
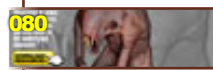
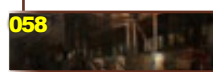
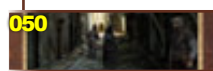
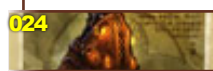
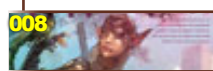
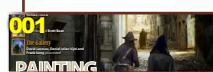
As if that wasn't enough amazing artwork already, we also have gallery images from **Jama Jurabaev**, **Frank Hong**, **David Lecossu** and many more. We always try to do our best to please and we hope you enjoy this month's issue.

Ed.

Editorial

Hello from the team at 3DTotal and welcome to the March issue of 2DArtist. We have the pleasure of kicking off a great new tutorial series this month, as well as continuing some of our excellent existing projects, so we hope you are all prepared for another great issue of 2DArtist!

This month's Sketchbook looks at the weird and wacky world of **Brett Bean**, he talks us through



Contents

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Sr. Concept Artist & Illustrator

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Digital Art Masters: Volume 4 – Free Chapter

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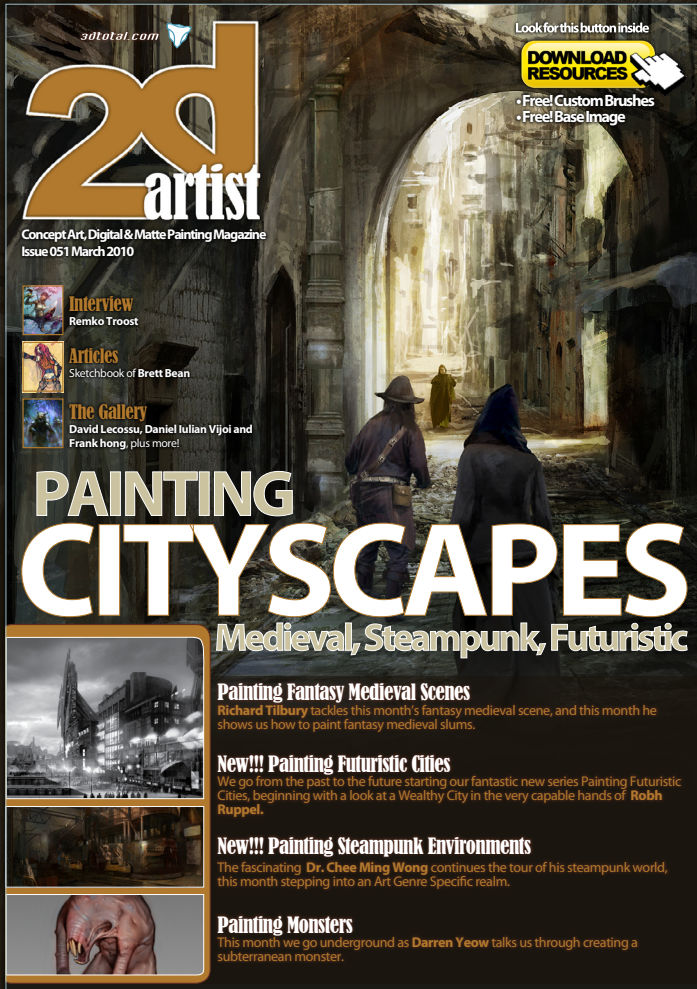
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Steampunk Environment by Chee Ming Wong



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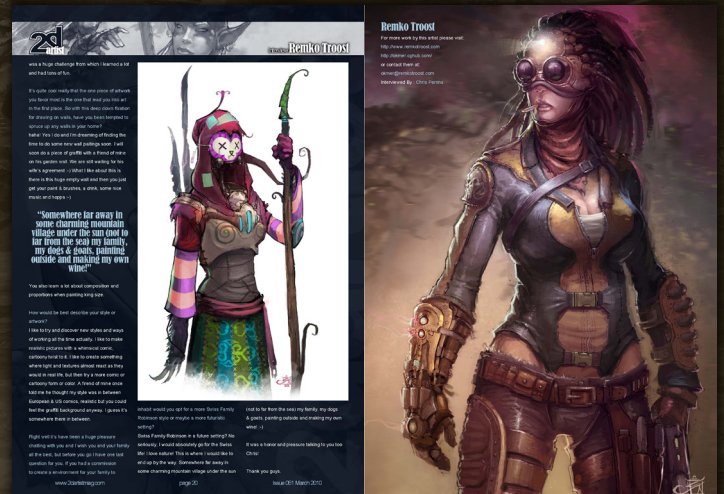
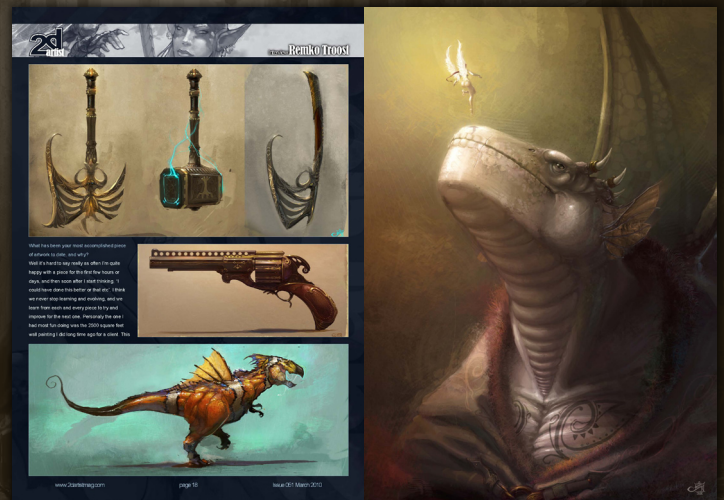
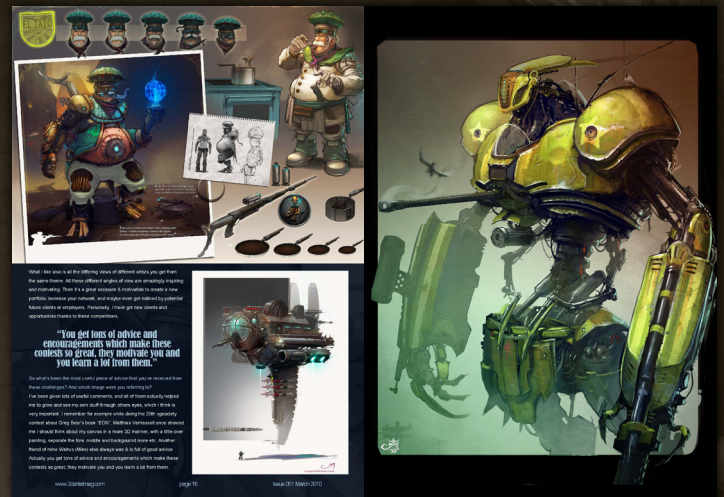
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To view the many double-page spreads featured in 2D Artist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

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3. Select **Two-up Continuous**, making sure that **Show Cover Page** is also selected.

Get the most out of your Magazine!

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Contributing Artists

Every month many artists around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit more about them! If you would like to be a part of **3DCreative** or **2DArtist** magazine, please contact: simon@3dtotal.com

Robh Ruppel

Robh designs for Feature Animation, Films, Print and Games. He currently finished Art Direction on Uncharted 2 which won best Art Direction as well as best Game at the 2010 DICE Awards. He was also nominated for an Annie Award for production design on Brother Bear and won both gold and silver medals from Spectrum. He lives in Southern California and has taught at the Art Center College of Design, Gnomon and Concept Design Academy. When not painting he paints. <http://www.robhruppel.com/> | robhrr@yahoo.com



Brett Bean

With the mind of a child and unable to focus on Math, Reading, and even Gym class, Brett drew on everything. Thus began his slow descent into the underbelly of conceptual design and illustration. Since those fateful years he has worked on a variety of projects in storyboarding to illustration for card games, video games, film, and books. He plans on working on an animated film soon. <http://www.2dbean.com>
<http://www.2dbean.blogspot.com>
brettbbean@yahoo.com



Richard Tilbury

Has had a passion for drawing since being a couple of feet tall. He studied fine art and was eventually led into the realm of computers several years ago. His brushes have slowly been dissolving in white spirit since the late 90s, and now his graphics tablet has become their successor. He still sketches regularly and balances his time between 2D & 3D – although drawing will always be closest to his heart. www.richardtilburyart.com
rich@3dtotal.com

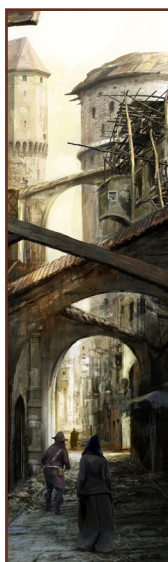


Image by Bastien Grivet



Dr. Chee Ming Wong

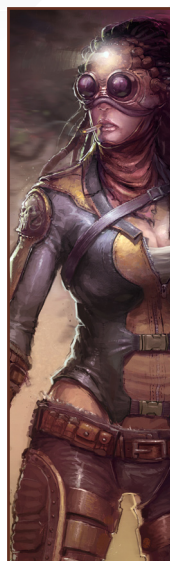
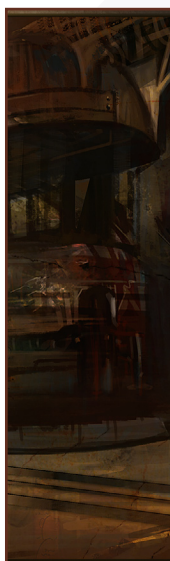
Dr. Wong is both a visual imagineer & director of Opus Artz Ltd and has over 10 years of creative visualization and

industrial design experience, working with a diverse range of game & animation developers worldwide.

His projects have included The Edge of Twilight, External Enviromental Art Consultant on Bioshock 2 and Senior Concept Artist and Visual Lead for the MMO "Infinity: The Quest For Earth".

<http://www.opusartz.com>

chee@opusartz.com



Remko Troost

Remko Troost aka Okmer is a Dutch senior concept artist & illustrator with several years of experience in the game and film industry. Currently living in Belgium he will soon join Ubisoft in Montreal.



<http://www.remkotroost.com>

<http://okmer.cgghub.com/>

okmer@remkotroost.com



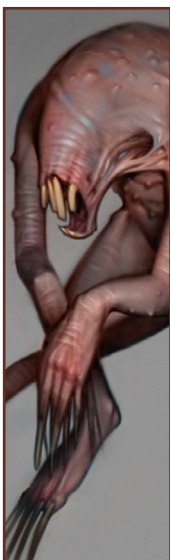
Darren Yeow

A 28-year old self-taught illustrator, originally hailing from Adelaide, who has worked as a concept artist, user interface designer and art director in

video game companies for the past 5 years, and currently lives in Melbourne. He now runs his own studio 'Stylus Monkey Design' outsourcing concept art to the games industry, undertaking freelancer illustration projects and also teaches digital illustration at the RMIT niversity in Melbourne CBD.

<http://stylusmonkey.carbonmade.com>

darren@stylus-monkey.com



Would You Like To Contribute To 3DCreative Or 2DArtist Magazines?

We are always looking for tutorial artists, gallery submissions, potential interviewees, 'making of' writers, and more. For more information, please send a link to your work to: simon@3dtotal.com

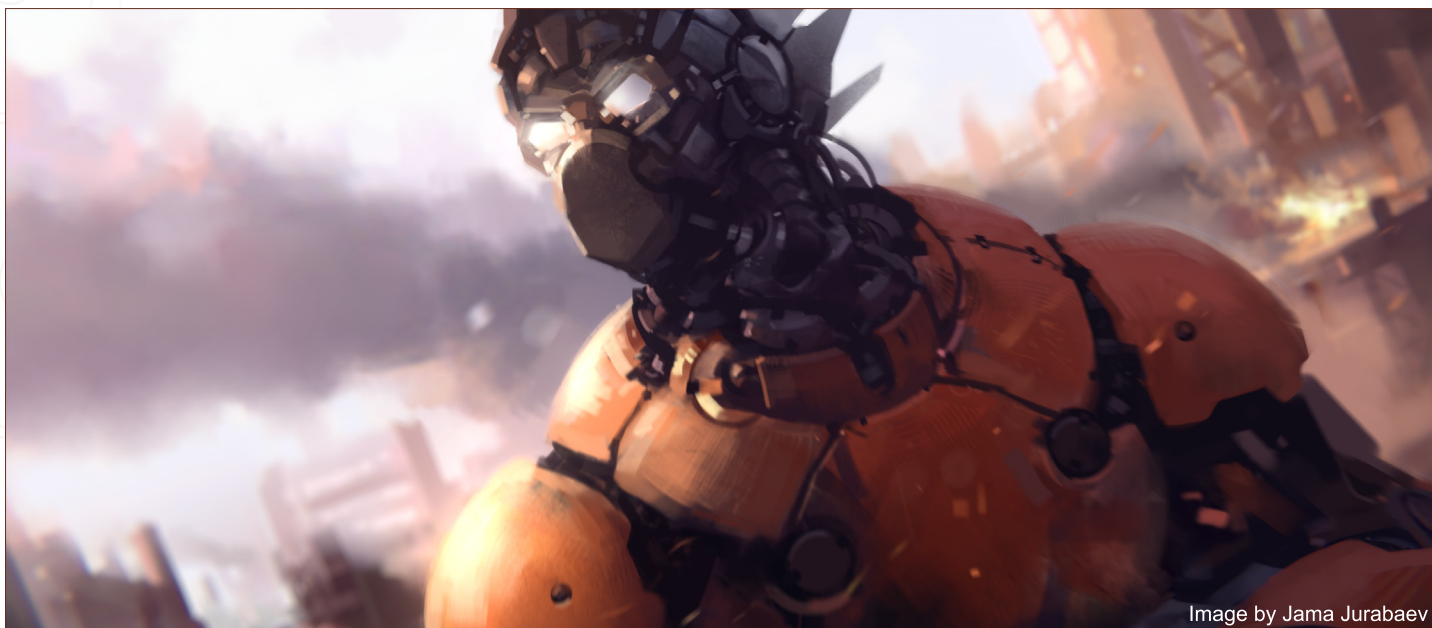


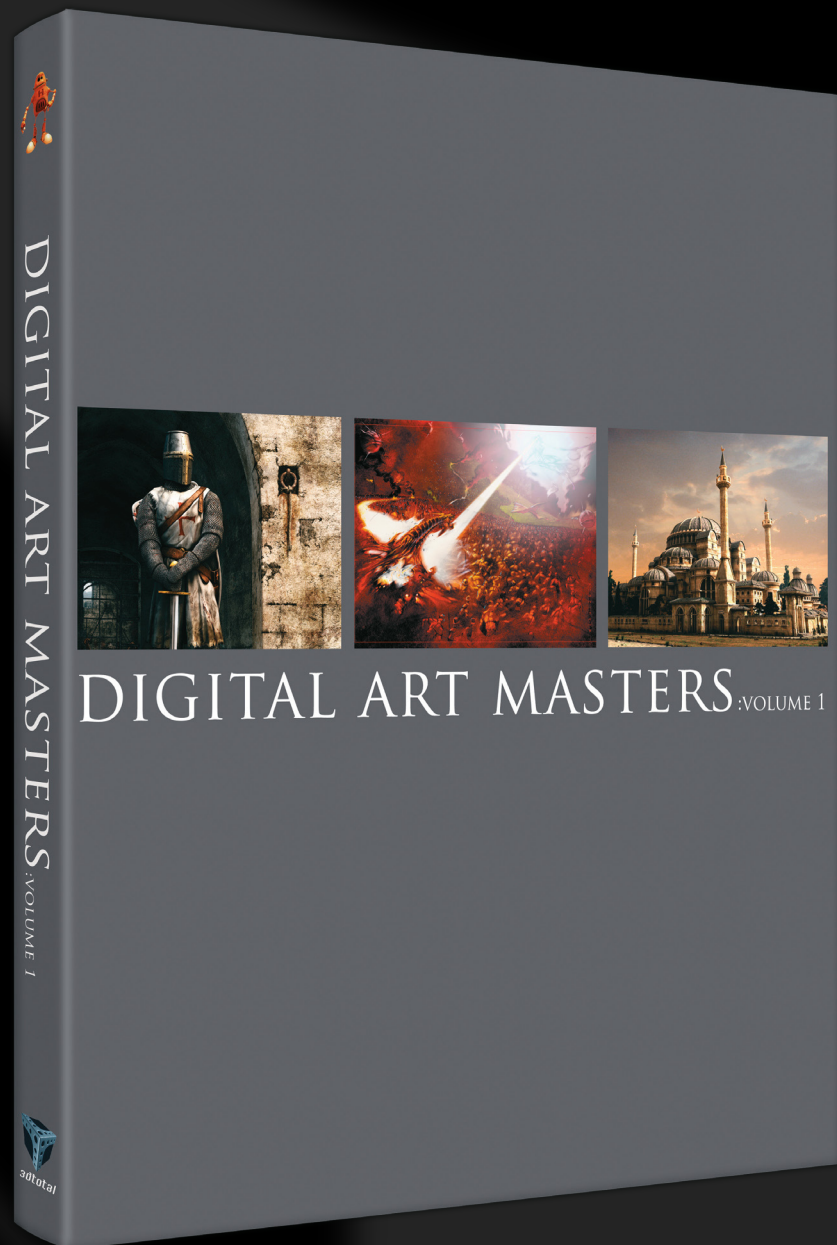
Image by Jama Jurabaev

DIGITAL ART MASTERS

: VOLUME 1

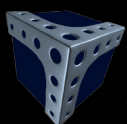
INTRODUCTION:

THE 'DIGITAL ART MASTERS: VOLUME 1' BOOK, IS A COLLECTION OF WORK FROM ARTISTS WHICH HAVE FEATURED IN THE GALLERY OF 3DTOTAL. SPREAD OVER 192 PAGES, THE BOOK FEATURES SOME OF THE FINEST DIGITAL 2D AND 3D ART-WORK THAT YOU CAN SEE TODAY, FROM ARTIST AS NATASCHA ROEOESLI, PHILIP STRAUB, ROB CHANG, JESSE SANDIFER, PISONG, MENY HILSEN-RAD AND RYAN LIM AND MANY MORE. MORE THAN JUST ANY OTHER GALLERY BOOK, EACH ARTIST HAS WRITTEN A BREAKDOWN OVERVIEW, EACH WITH SUPPORTING IMAGERY OF HOW THEY MADE THERE PIECE OF WORK.



THE FIRST BOOK IN THE "DIGITAL ART MASTERS" SERIES, CONTAINS WORK BY THE FOLLOWING ARTISTS:

ANDRÉ HOLZMEISTER, ANDREY YAMKOVY, BALAZS KISS, CETIN TUKER, DANIELE MONTELLA, D'ETTORRE OLIVIER-THOMAS, DONALD PHAN, DRAZENKA KIMPEL, EGIL PAULSEN, ERIC WILKERSON, FABRICIO MICHELI, FRANCISCO FERRIZ, FRED BASTIDE, FREDRIK ALFREDSSON, HAURE SEBASTIEN, JESSE SANDIFER, JORGE ADORNI, JUAN J. GONZÁLEZ, JULIANO CASTRO, KHALID ABDULLA AL-MUHARRAQI, LANDIS FIELDS, LAURENT GAUMER, LAURENT MÉNABÉ, LI SULI, LINDA TSO, MARCEL BAUMANN, MARCO SIEGEL, MARISKA VOS, MENY, HILSENRAD, NATASCHA ROEOESLI, NICOLAS RICHELET, NIELS SINKE, NORBERT FUCHS, OLLI SORJONEN, OMAR SARMIENTO, PATRICK BEAULIEU, PHILIP STRAUB, PISONG, RICHARD TILBURY, ROB ADAMS, ROBERT CHANG, ROMAIN CÔTE, RONNIE OLSTHOORN, RUDOLF HERCZOG, RYAN LIM, SIKU AND THIERRY CANON



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REMKO TROOST



From the walls of his parents home, to
gracing our screens with truly inspirational
artwork to finally the pages of 2DArtist we
find out more about the Belgium based artist
Remko Troost in his debut interview.

**“As most of us do I drew ever
since I was young and actually
never stopped.”**

Interview with Remko Troost

Hi Remko, could you tell us a bit about yourself, and also what brought your interest in digital art to a peak?

Hi, I grew up in Amsterdam, and when I was still a little boy I started scribbling unidentifiable signs on my parent's walls. And naturally, to save their walls, my parents bought me paper one day. As most of us it's here I started doodling my first super heroes, Jedi's, spaceships & dinosaurs. Later on, I kept on painting on the walls, outside the house for a while but soon I was convinced I'd better not. :-)

I then started doing freelance for fresco and illustration work with my biggest wall painting being 2500 Square feet. This was a huge challenge and great fun. I think I started painting digitally somewhere in between 1998 and 2000. In fact it's bit by bit that the digital tools kind of naturally sneaked into my workflow, I didn't really notice. I simply see it as a tool (a very fast one) amongst others that can help you realise your visions, and have fun. It's a great tool to work experiment and learn with, all on the same canvas.

I had the chance to cut my teeth in the game industry as a concept artist working on my own game & scenario financed by Wallimage, in a little studio called HAdesproductions. Unfortunately this is now close. I then worked as a lead concept artist at Elsewhere entertainment/ 10TACLE studios Belgium on the unfortunately cancelled next gen game called Totems.

Shortly after this I got invited by Ubisoft Entertainment Paris to work on their Wii title Red Steel 2 where I did some environment and a lot of character & weapons work. I'm based currently with the little familygang in Belgium where I keep on working on several games & book projects for clients as Ubisoft, Amastudios, Fantasy Flight games, etc.

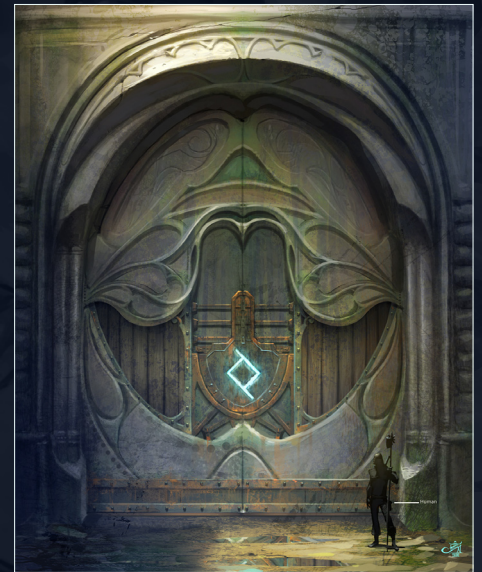


So from starting out doodling on your parents walls to your first spot of freelance work, could you tell us what sort of art education you received?

Well actually I'm mostly self-taught. I did do specialisations in traditional printing and painting techniques for 2 years, but never really went to an art-school. By the age of 20 I had to move to

Belgium, and get work quite fast. My mother and grandfather were into traditional painting, and so I kind of grow up in between the painting tubes and canvasses. As most of us do I drew ever since I was young and actually never stopped.

I also read tons and tons of nature, history & art books which were, and still are a great help to



me. I also like to get out and take pictures and observe stuff around me for hours, as personally I'm convinced that you learn a lot from your environment. Actually for me the great thing about art is you never stop learning.

What spurred you to head back to drawing and painting after working in the advertising world? I missed big bad trolls and Girls with big guns. Actually the game industry presence in Belgium is very low, so when I started out as a freelance illustrator in the beginning to earn a living, I automatically kind of fell into the advertising industry.

“I learned a lot and was lucky to work as an Illustrator, scene artist & designer on my own game.”

It was when I did a commission for a Belgium based studio named Hades Productions that I first came in contact with the world of making games. I liked it a lot and for fun in my free time I started writing & drawing my own game. After 6 months I ended up with some kind of weird book about a future where people have to snowboard to stay alive. Yeah! I showed them one day at Hades productions, just like that, never thinking they could like it but they actually did. Together we went to see investors and managed to obtain enough money to create a demo with the team.

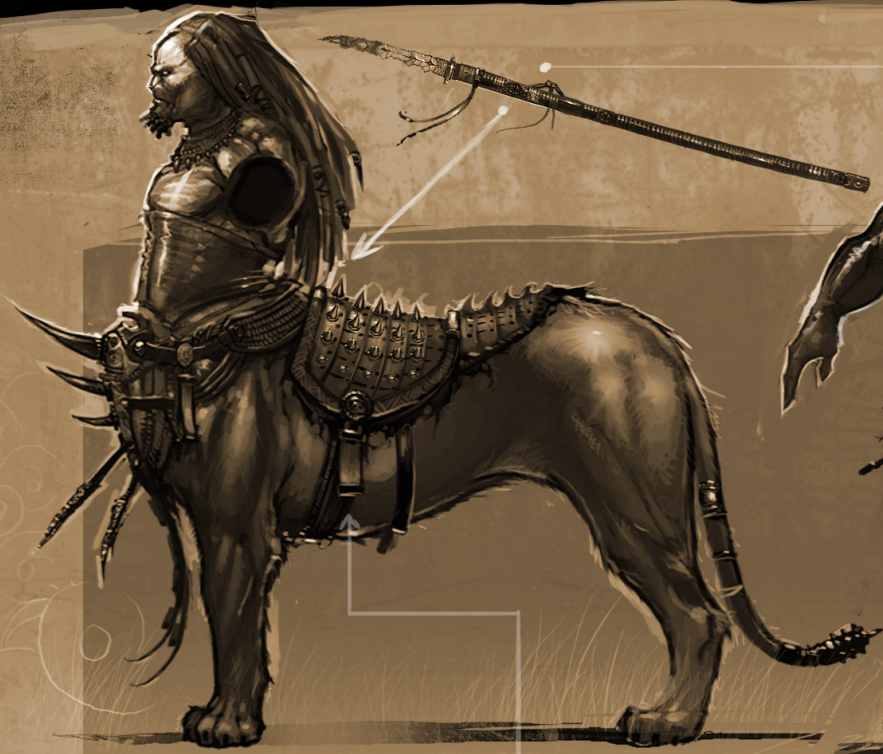




Tsuba



Blood Katana



The blood katana



Detail belt



Anti Talisman



Modelsheet

This was a great time where I learned a lot and was lucky to work as an Illustrator, scene artist & designer on my own game. Unfortunately a few months later Hades had to close their doors and we couldn't finish the demo. Working over there gave me so much joy I decided to never step back on my dreams again, and kept on drawing & drawing to get into the entertainment industry.

With the experiences that you gained from writing, designing and pitching your ideas for a game, do you think you would give it another bash or are you happy with your client work? I absolutely will, it's a huge satisfaction working on your own stuff, you learn tons of things and you are free to go where you want to go. I'm already working on a personal project together with fishing cactus, a studio down here in Belgium. But this time I would like to really take my time and gather more experience before starting the project full-time.

You've participated in several challenges over the last few years, with your 'Little Freddy' image being my fave. What benefit do these have for your personally, and how do you think these challenges effect the community?



Well first of all of course, it is fun participating in these challenges. It's a great way to meet up with other artists from all over the world and make new friends. It's a great opportunity to

learn from and share with other artists, as often you have to show your way of getting to the final image, with your first sketches, concepts, line-work, etc.





★★★★★
GENERAL
Z-RETT



A ultrathin nanotechnologic layer gives the pan chameleon capacities. Very useful for infiltration missions.

Tato's pans can become fierce little combat units. Thanks to little implanted cameras, the player can also execute infiltration missions with them.



What I like also is all the differing views of different artists you get from the same theme. All these different angles of view are amazingly inspiring and motivating. Then it's a great occasion & motivation to create a new portfolio, increase your network, and maybe even get noticed by potential future clients or employers. Personally, I have got new clients and opportunities thanks to these competitions.

“You get tons of advice and encouragements which make these contests so great, they motivate you and you learn a lot from them.”

So what's been the most useful piece of advice that you've received from these challenges? And which image were you referring to?

I've been given lots of useful comments, and all of them actually helped me to grow and see my own stuff through others eyes, which I think is very important. I remember for exemple while doing the 20th cgsociety contest about Greg Bear's book "EON", Matthias Verhasselt once showed me I should think about my canvas in a more 3D manner, with a little over painting, separate the fore, middle and background more etc. Another friend of mine Walrus (Mike) also always was & is full of good advice. Actually you get tons of advice and encouragements which make these contests so great, they motivate you and you learn a lot from them.



Copyright©2008 Remko Troost





What has been your most accomplished piece of artwork to date, and why?

Well it's hard to say really as often I'm quite happy with a piece for the first few hours or days, and then soon after I start thinking, "I could have done this better or that etc". I think we never stop learning and evolving, and we learn from each and every piece to try and improve for the next one. Personally the one I had most fun doing was the 2500 square feet wall painting I did long time ago for a client. This





was a huge challenge from which I learned a lot and had tons of fun.

It's quite cool really that the one piece of artwork you favor most is the one that lead you into art in the first place. So with this deep down fixation for drawing on walls, have you been tempted to spruce up any walls in your home?

haha! Yes I do and I'm dreaming of finding the time to do some new wall paintings soon. I will soon do a piece of graffiti with a friend of mine on his garden wall. We are still waiting for his wife's agreement :-). What I like about this is there is this huge empty wall and then you just get your paint & brushes, a drink, some nice music and hoppa :-)

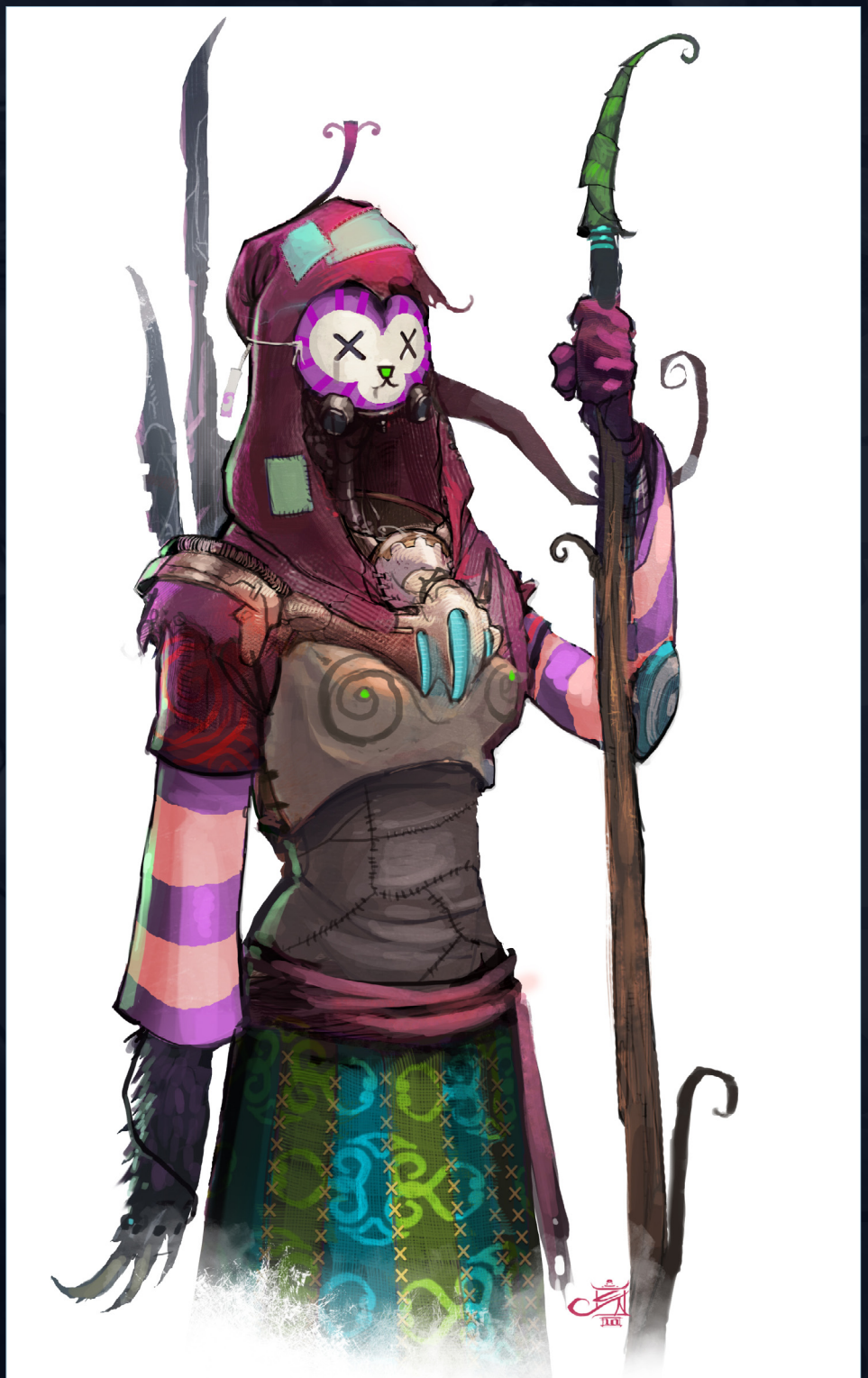
"Somewhere far away in some charming mountain village under the sun (not too far from the sea) my family, my dogs & goats, painting outside and making my own wine!"

You also learn a lot about composition and proportions when painting king size.

How would be best describe your style or artwork?

I like to try and discover new styles and ways of working all the time actually. I like to make realistic pictures with a whimsical comic, cartoony twist to it. I like to create something where light and textures almost react as they would in real life, but then try a more comic or cartoony form or color. A friend of mine once told me he thought my style was in between European & US comics, realistic but you could feel the graffiti background anyway. I guess it's somewhere there in between.

Right well it's have been a huge pleasure chatting with you and I wish you and your family all the best, but before you go I have one last question for you. If you had a commission to create an environment for your family to



inhabit would you opt for a more Swiss Family Robinson style or maybe a more futuristic setting?

Swiss Family Robinson in a future setting? No seriously, I would absolutely go for the Swiss life! I love nature! This is where I would like to end up by the way. Somewhere far away in some charming mountain village under the sun

(not too far from the sea) my family, my dogs & goats, painting outside and making my own wine! :-)

It was a honor and pleasure talking to you too Chris!

Thank you guys.

Remko Troost

For more work by this artist please visit:

<http://www.remkotreost.com>

<http://okmer.cgghub.com/>

or contact them at:

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Interviewed By : Chris Perrins





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KEEP THEIR BRAINS
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OUT THE HEAD. THE
MORE METAL THEY
HAVE THE LONGER
THEY'VE BEEN
AROUND."

SKETCHBOOK OF BRETT BEAN

We hope you are all ready to enter in to the weird and wacky world of Brett Bean
this month's sketchbook artist. Read the out of this world stories behind his
characters, as we delve into his imagination and take in his fantastic sketchbook.

SKETCHBOOK BY BRETT BEAN

2 characters I'm developing for an original IP. I have a blog that is slowly telling the story through the eyes of the main woman, city. <http://www.whatsthekeytothecity.blogspot.com/>
Moleskin ink pen with Prismacolors.
(Fig.01)

Mutes live under the clouds. In the dark. Metal plates keep their brains from exploding out the head. The more metal they have the longer they've been around. That's how you can tell the old ones. Brown paper and ink.
Transferred to Photoshop for a texture pass and quick "dirty" colors to maintain a certain look and feel. (Fig.02)




Fig.01



Fig.02





This is one of the main antagonists of the City. Tattoos adorn the body. Each tattoo line indicates a successful venture into the clouds. You can tell the best pilots from their markings. Here I am trying to define level of tech, clothing style, and a feeling of the character. Hopefully she comes across as a bad ass! (Fig.04)

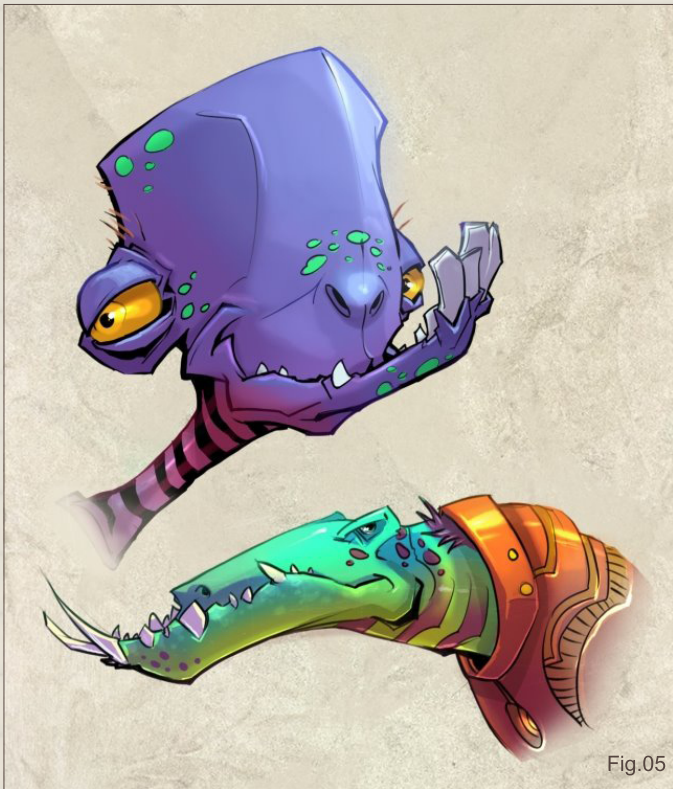


Fig.05

A couple of quick Aliens in Sketchbook Pro. I love what the Creature Box guys are doing so I take a stab every once in awhile. I'm really only thinking about character and overall shapes. These ones were fun enough to throw on some quick color. (Fig.05)



Fig.06

I saw a great old black and white photo of some cheesy sci-fi out of Germany. I wanted that feel and just made this in the old moleskin. No idea what it would be when I started it. I knew I wanted a young girl and an outfit that didn't really look right. Everything is usually so form fitted and clean. B movies look slapped together, so that's what I tried to achieve. (Fig.06)



Fig.07

Another look and feel from the same cheesy sci-fi. I knew this one would be an art print I'd be selling when I started the sketch. This one I had planned in my head beforehand. I knew I wanted distinct lines that separated clothing and shadow intermingling. I would be playing them off each other in the final. (Fig.07)

Zombies rule. 28 days later, The Walking Dead, Dead set, Left 4 Dead and world war Z all inspire me when I have nothing else to draw. Fun because they don't have to look like anything. I went straight to digital and kept the pen without sensitivity. I just wanted really bold strokes and streaky feeling. (Fig.08)

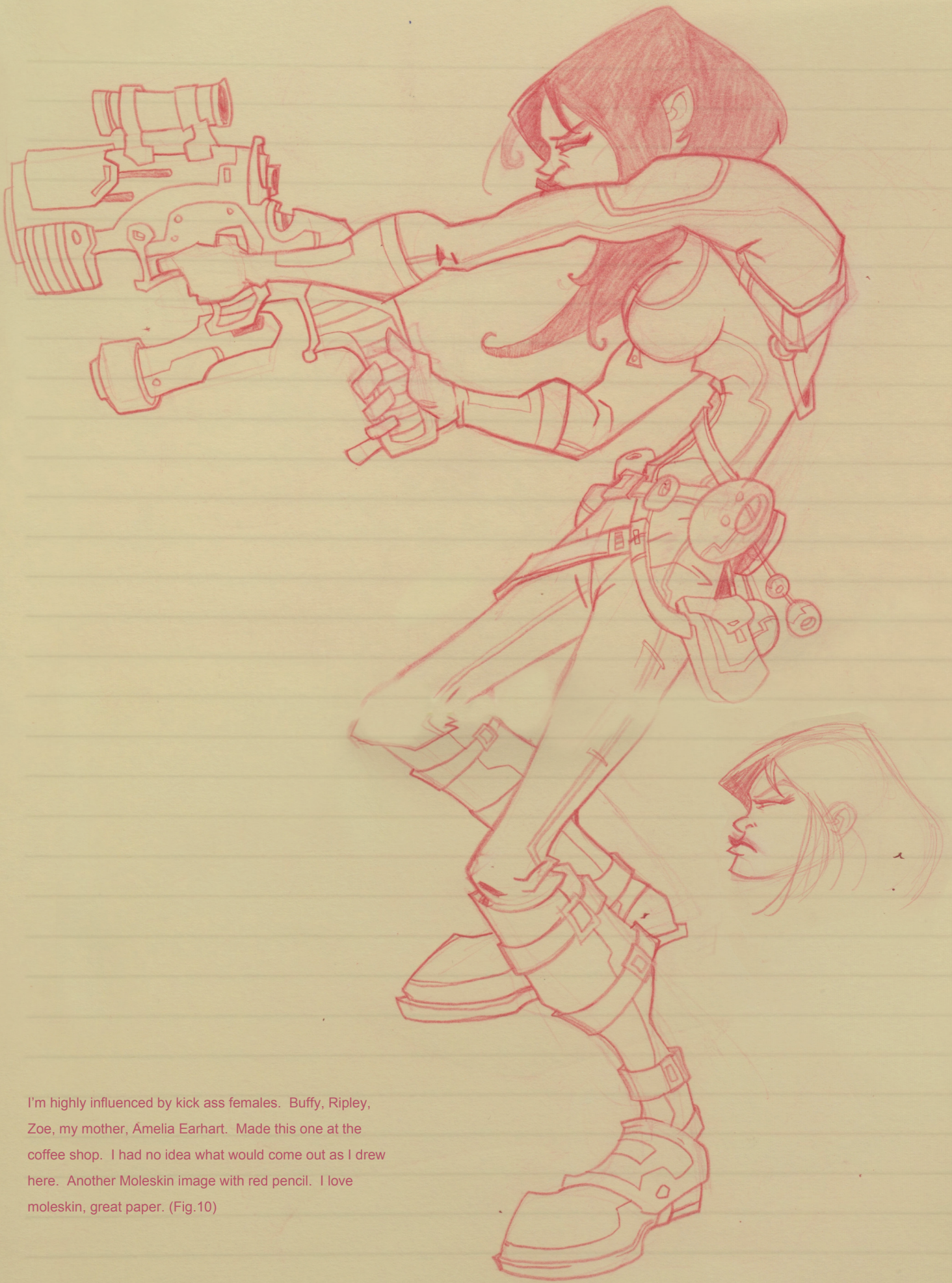


Fig.08

This ended as a Steam punk Geisha. It started as a quick chin and nose. I turned that into a Geisha. I got real bored with the standard Geisha look so 4 days later started destroying the drawing until it looked a bit more unique. (Fig.09)



Fig.09



I'm highly influenced by kick ass females. Buffy, Ripley, Zoe, my mother, Ámelia Earhart. Made this one at the coffee shop. I had no idea what would come out as I drew here. Another Moleskin image with red pencil. I love moleskin, great paper. (Fig.10)



Fig.11



Fig.12



Fig.13

My wife loves these fashion girls when I make the stomach tiny. Totally unrealistic, where's she keeping her intestines? I break one of these out when I get a chance for her. (Fig.11)

I sketched this guy while he waited for coffee. He had this great lanky body so I made that my focus. I slapped 4 colors on afterwards in an attempt to make art..... (Fig.12)

Alien Bartender. I wanted this guy to be a one stop shop for all your alcoholic needs. I figured with a bunch of arms he could wipe counters, take tips, pass beer nuts, and serve you all at the same time. Blue Pencil. (Fig.13)

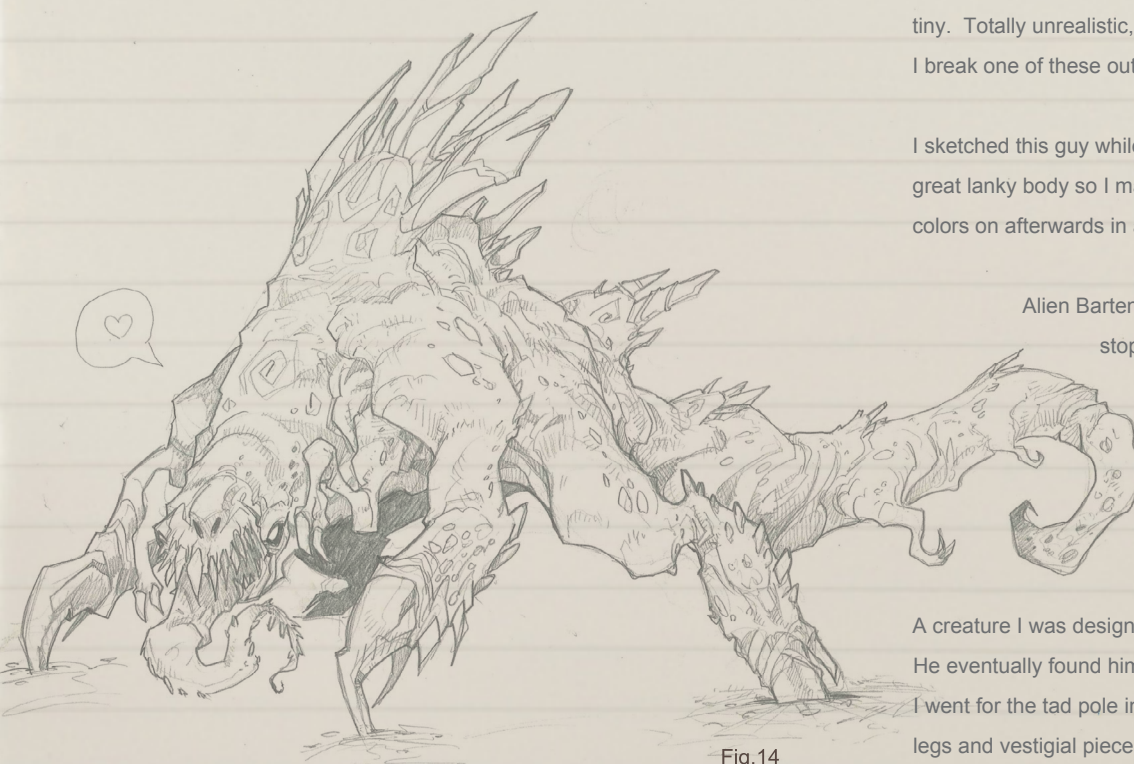
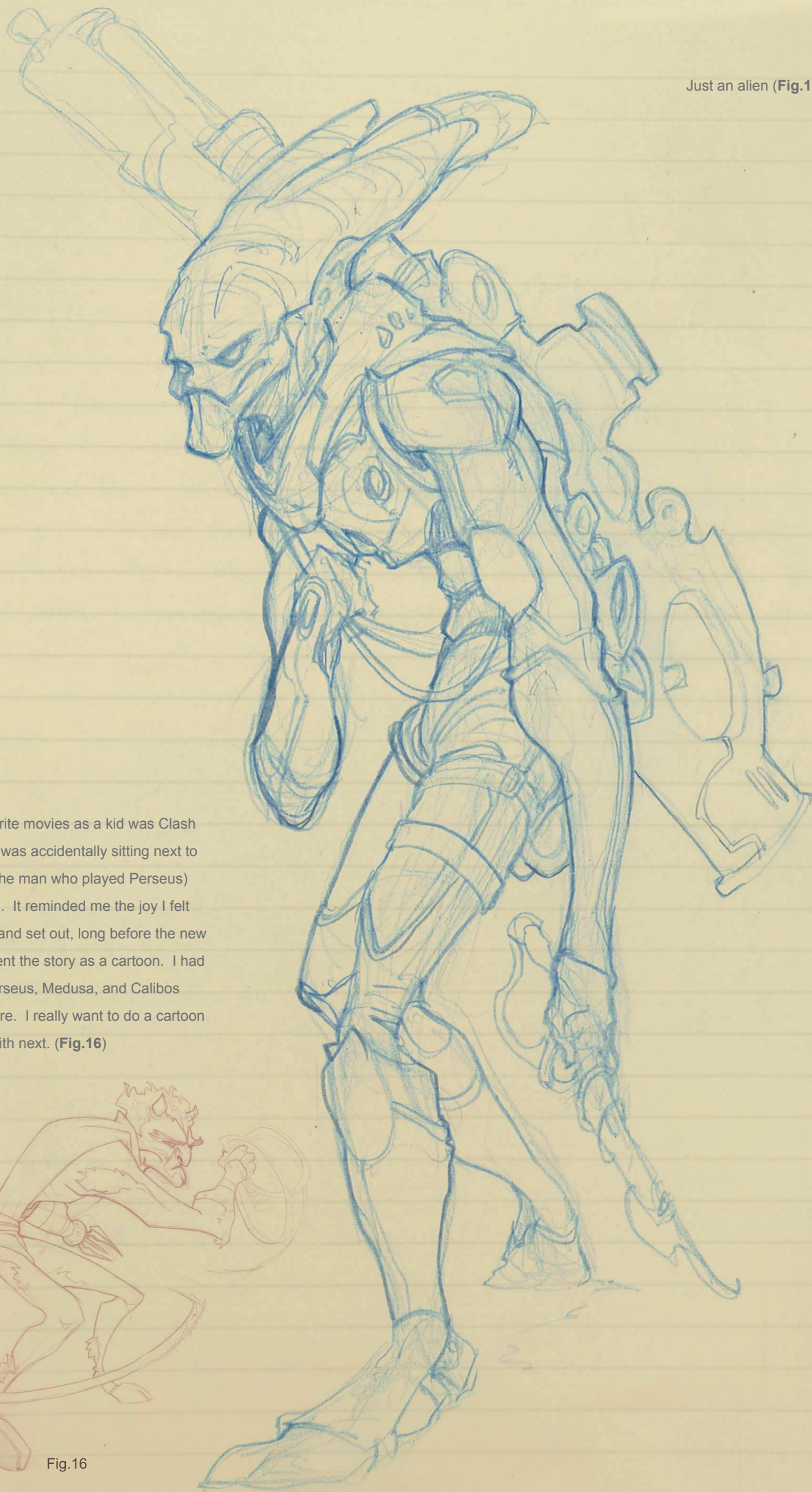


Fig.14

A creature I was designing during a boring work meeting. He eventually found himself colored and in my new art book. I went for the tad pole into a creature look so little dangling legs and vestigial pieces at the end of his tail. (Fig.14)

Just an alien (Fig.15)



One of my favorite movies as a kid was Clash of the Titans. I was accidentally sitting next to Harry Hamlin (the man who played Perseus) eating a hotdog. It reminded me the joy I felt with the movie and set out, long before the new movie, to reinvent the story as a cartoon. I had planned out Perseus, Medusa, and Calibos that you see here. I really want to do a cartoon Burgess Meredith next. (Fig.16)

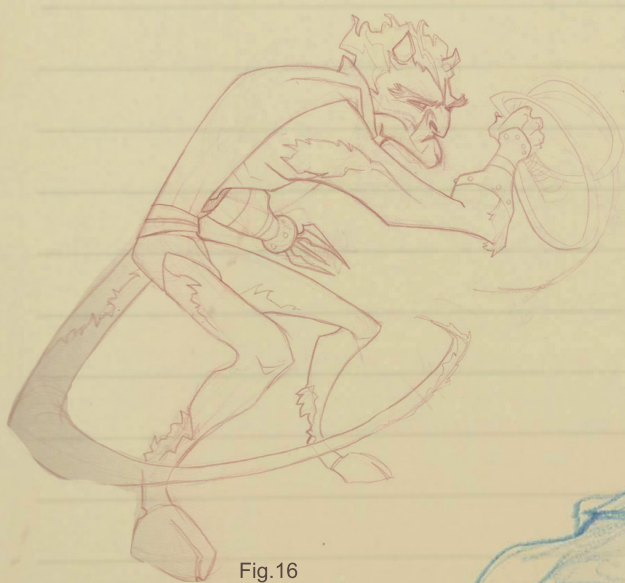


Fig.16

Fig.15



This one is called Double down. I am turning this into a painting and I wanted a scene depicting the aftermath of the idea. A woman stands in between 2 hulking beasts she just took down. Smoke coming from her guns and 1 hole in each beast. It just became snowy and frosty as the computer took control of itself. Photoshop (Fig.17)

A warm up speed painting before work. Photoshop, mostly quick masks and custom brushes. (Fig.18)

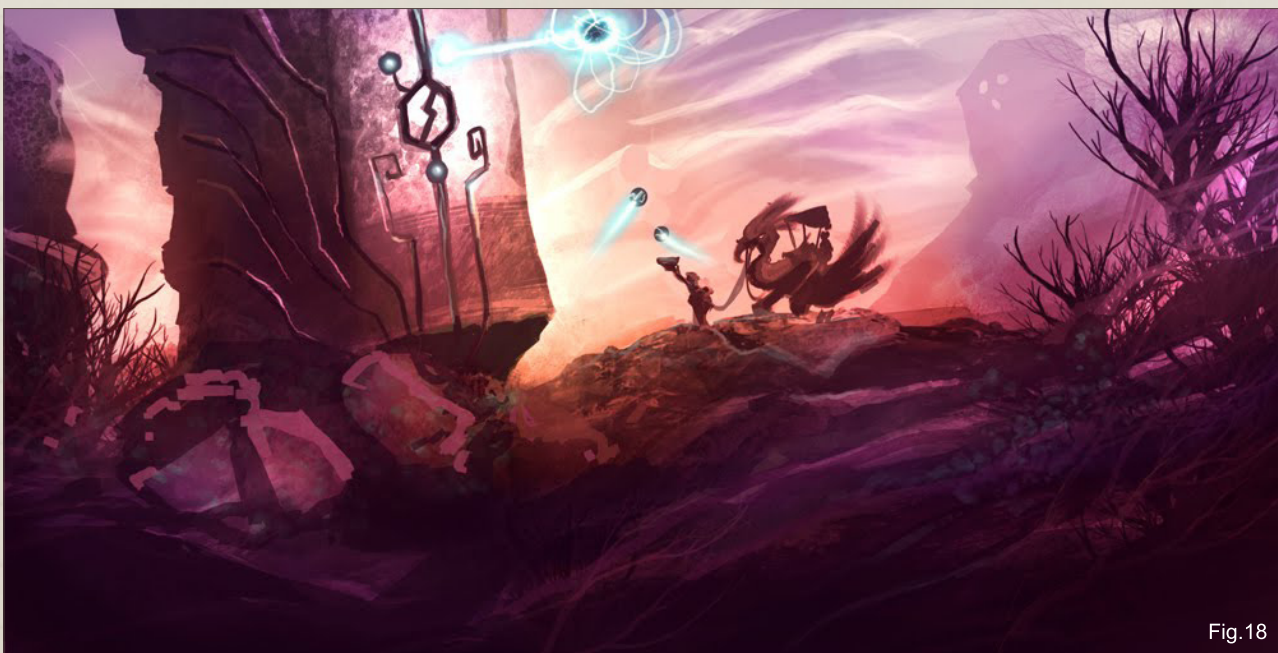


Fig.18



Fig.17

Warm up speed painting. One attempt at full brush zero sensitivity in Photoshop. Bold full strokes to convey what I was seeing. I cheated a little on the background to make it fall back though. (Fig.19)



Fig.19

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Jama Jurabaeu

Mark molnar

Daniel Iulian Vjoi

Bastien Grivet

Santosh Suryawanshi

Frank hong

Jon McCoy

Paul Abrams

Andrei Pervukhin

THE GALLERY

Kingfisher

Daniel Iulian Vijoi

<http://www.flickr.com/photos/danielvijoi/?saved=1>

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(Right)



Dragon Age

Frank Hong

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Krait

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Where he dream

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Guardian of the Marshlands

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“I find that using multiple layers set to different opacities or blending modes can create an effect similar to watercolours which are one of the best mediums at conveying light.”

PAINTING FANTASY MEDIEVAL SCENES



This series of tutorials will be split over six separate chapters, all sharing the common theme of a fantasy inspired medieval scene at its heart. Each will be undertaken by a different artist and draw upon a wealth of experience and skills perfected over years of industry practice. The authors will discuss their approach to digital /concept painting, the tools and brushes they employ and treat us to a valuable look into their artistic process. The six installments will cover a different environment each month based upon the above theme and encompass a multitude of professional tips and techniques.

The importance of researching topics through to sketching and exploring ideas will feature alongside methods used to build and refine detail. These will form an integral part of the series and through comparison we shall be afforded a comprehensive insight into the world of the digital artist.

- Chapter 1** | Market - This Month Jan 2010
- Chapter 2** | City on Stilts - Next Month Feb 2010
- Chapter 3** | Slums - Mar 2010
- Chapter 4** | Forest Location - Apr 2010
- Chapter 5** | Mountain City - May 2010
- Chapter 6** | Docks - Jun 2010

Painting Fantasy Medieval Scenes Chapter 3: Slums

Software Used: Photoshop

Introduction

This particular task required the creation of a medieval scene that could fit within the Fantasy genre and also had to represent a slum area of a city. I searched the internet for some reference material initially, looking for scenes of old streets and alleys and anything that related to the medieval era. The type of architecture that seemed appropriate was anything asymmetrical and with some feel of chaos to its structure as this felt more indicative of a slum district. I also knew that I would keep the palette muted to convey a dirtier environment.

I decided to set the scene at street level, in a narrow alley shaded by the tall buildings that would create an almost tunnel like atmosphere. I hoped that this would convey a more claustrophobic quality and suit the theme.

Blocking In

Once I had decided on the rough composition and eyelevel I began blocking in some of the key forms along with the main areas of light and dark (**Fig.01**).

I started with a tonal layer just using black and white and then using this as a guide I added



Fig.01

some color. Often I either work in a greyscale to determine the light and dark areas and then add color on a separate layer but in this case I added the color onto the same layer, straight over the tonal sketch to establish my base layer.

I painted in an arch spanning the narrow street and liked the notion that this may be partly used to prop up the overhanging buildings. This made quite a good structural device and also a useful way of creating perspective.

I repeated this shape along the street as seen in **Fig.02** keeping the warm tones along the left side. At this point I was laying down numerous



Fig.02

colors on a newly created layer set to Overlay and experimenting with the quality of light.

I find that using multiple layers set to different opacities or blending modes can create an effect similar to watercolours which are one of the best mediums at conveying light.

By using this technique you can create the effect of light bouncing off objects and reflecting surfaces without upsetting your tonal range – radiosity in other words.

I use this technique intermittently throughout the painting process and once I am satisfied with the result I usually flatten the image and then continue the process. This way I can minimize the size of the file and keep things from getting too complicated.

This is precisely what I did in **Fig.03**. I flattened the image at the stage seen in the previous illustration and then added two new layers, one set to Soft Light and the other to Overlay. On the far left is the initial background layer with the other two added in sequence culminating in the version seen on the far right.

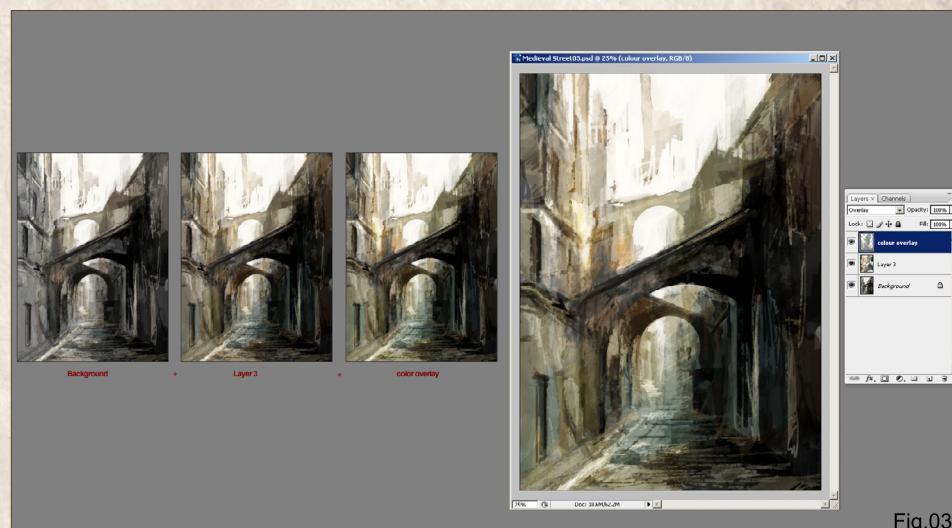


Fig.03

Building the details

After reaching this stage I again flattened the

image and started on a new layer which I used to add architectural features and begin building the detail (Fig.04).

I began painting in some of the windows and doorways as well as supporting beams and struts. The brush that I mainly used during this project was a standard Chalk brush combined with various Dual Brushes during the process (Fig.05).

By enabling the Dual Brush function you can vary the brush marks and texture by changing the Sampled Tip (Fig.06).

I continued adding details such as the beams jutting out from the right rooftops. I painted some sunlight filtering into the street in the mid distance and also illuminating the buildings in the background on the left (inset Fig.07). I decided that the spire in the upper right was a little distracting and so removed this for the time being.

After taking out the spire I thought that maybe something should occupy the skyline to emphasize the heavily built up nature of the city

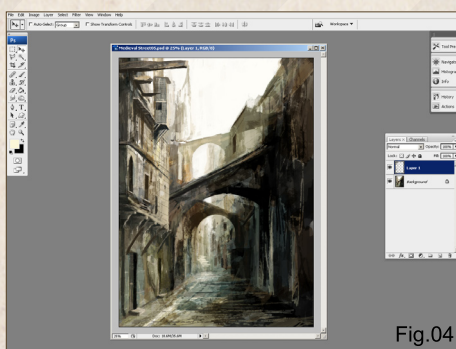


Fig.04

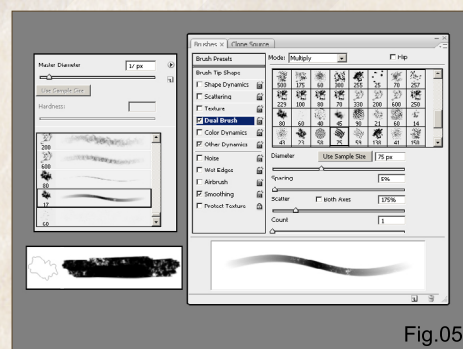


Fig.05

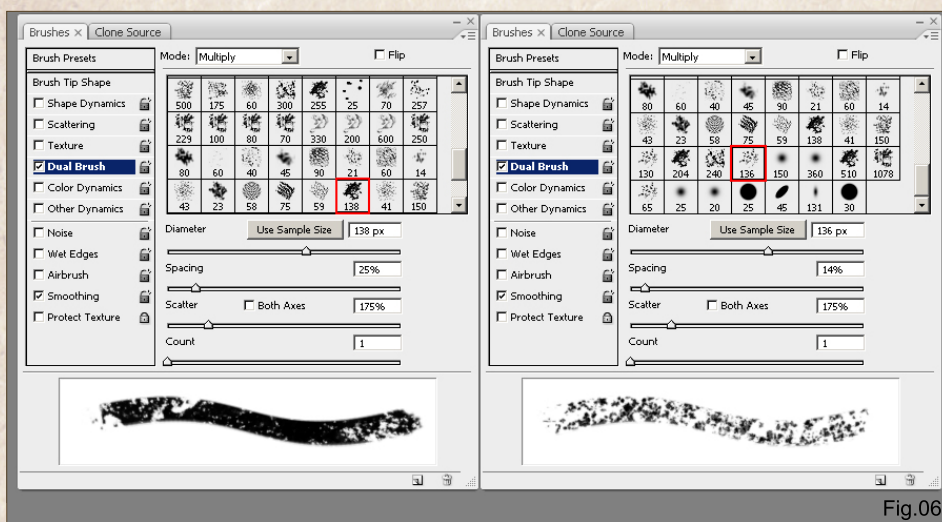


Fig.06

and make the scene feel more claustrophobic. I added a large cylindrical tower on the right as shown in Fig.08 and hence leaving less of the sky visible.

To emphasize this feeling I created a new layer set to Multiply at 60% that added a darker shadow in the foreground (upper left in Fig.09). A second layer set to Overlay at 100%

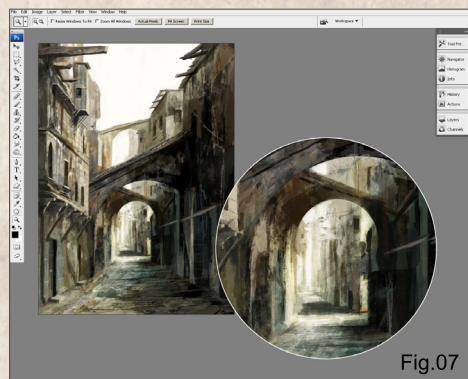


Fig.07

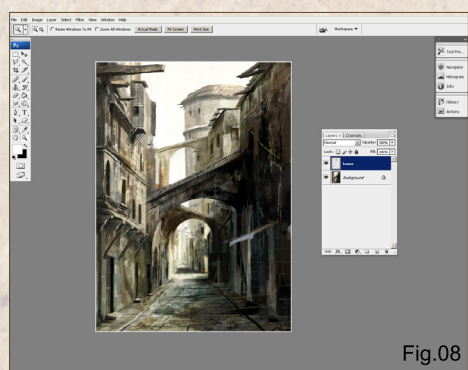


Fig.08

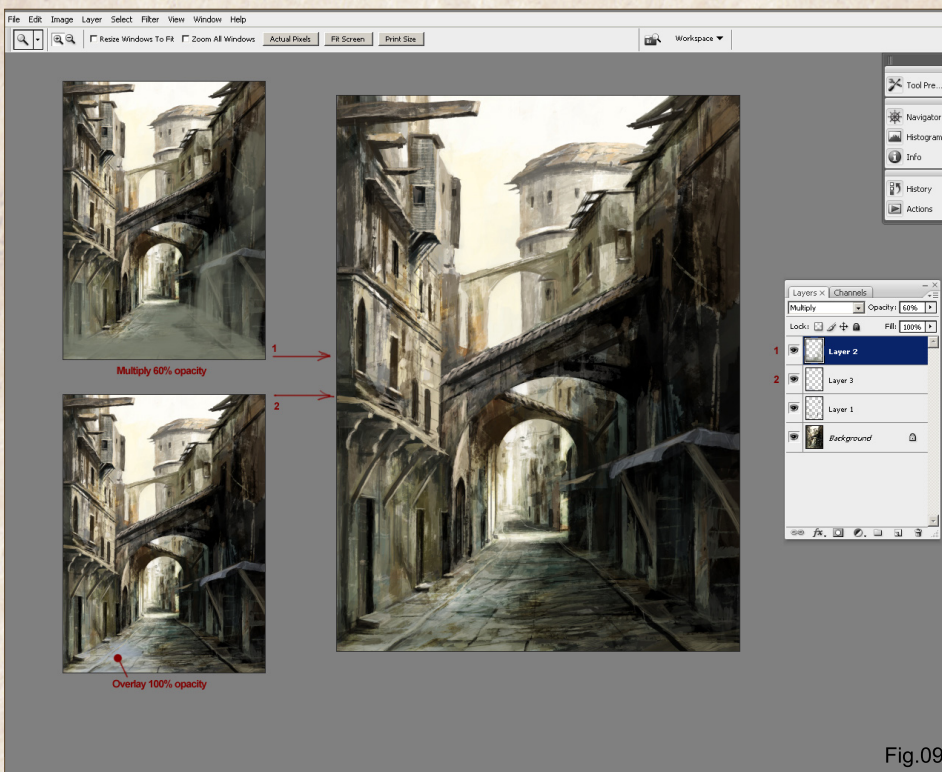


Fig.09

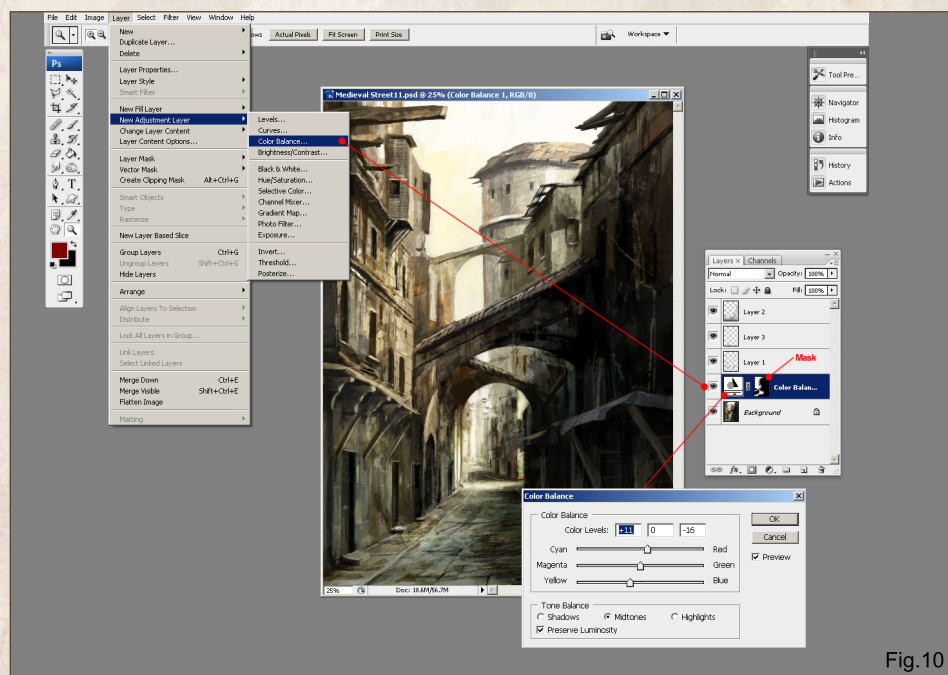


Fig.10

comprised of some highlights on the street and paving (lower left). Leaving the file intact with these four separate layers I altered the colour balance adjustment layer by going to; Layer - New Adjustment Layer - Color Balance (**Fig.10**).

This adds a new layer above the one you currently have selected and allows you to modify the colour and tone etc. This means that any alterations can be reversed if need be as

everything is done a separate layer and hence can be deleted. However an Adjustment layer allows the option of using a mask to control the effect which means that it is non-destructible.

You can use black to reveal the initial layer or alternatively use white to show the adjustment layer. In **Fig.10** you can see the Color Balance Adjustment Layer in the Layers Palette and the mask thumbnail to the right.



Fig.11

You can see the Color Balance settings used to add a warm tone across the picture with black being painted into the mask to reduce the area of effect.

Fig.11 shows the masked area in Quick mask which shows exactly which parts have been left unaltered – this corresponds to the black and white areas in the thumbnail.

Refining the Picture and adding texture

Once again I flattened the image at this stage and then added a new layer which was to represent the glare from the sun. To do this I used a Soft Round Airbrush and painted in a small white area top right above the tower roof. I then clicked on the Add Layer Style button at the base of the Layers Palette.

This brought up a dialogue box similar to that seen in **Fig.12**. It is here that you can add your desired effect, in this case an Outer Glow. This creates a glow around whatever is apparent on the layer and enables you to control the opacity, color, size and blending mode. You will notice that the size is at maximum and the opacity is at 58%. Also notice the opacity in the Layers Palette which is set to 56%, helping to keep the

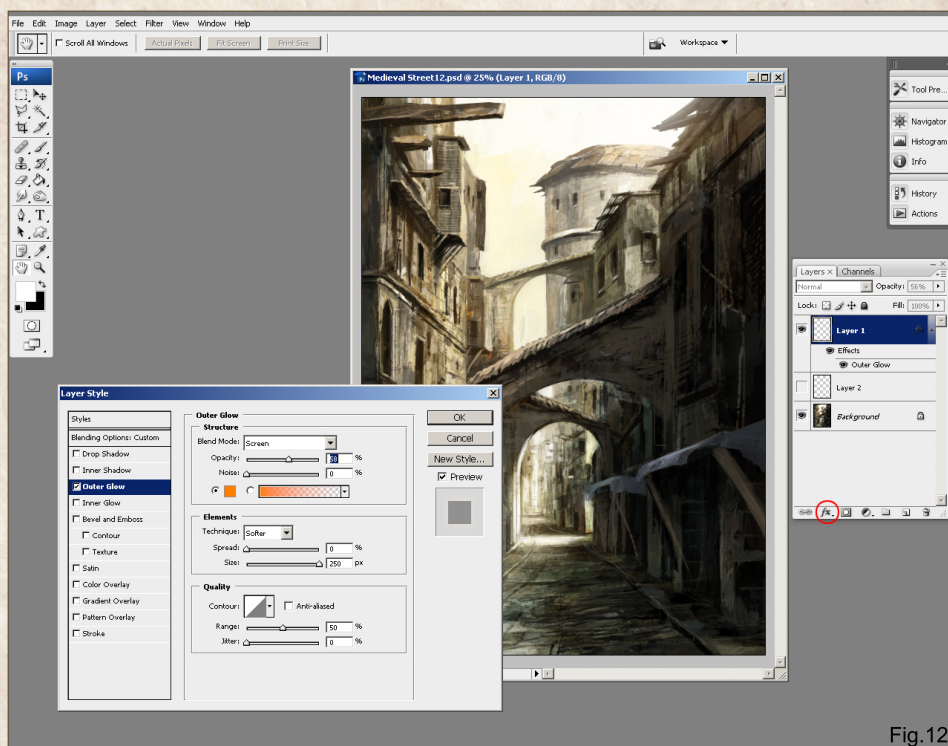


Fig.12

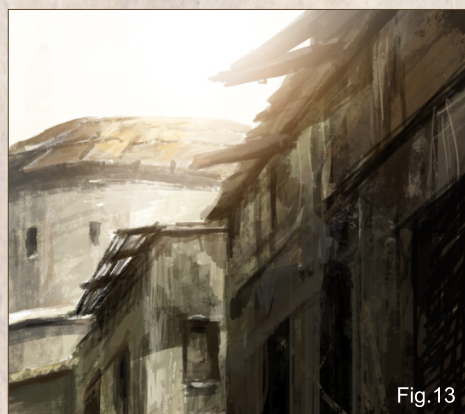


Fig.13

effect subtle. You can see how this bleaches the wooden beams and right side of the tower, creating a more intense light with a soft orange tint.

Fig.13 shows the effect at 100% opacity. The last stage in the process is something a lot of concept artists do when working digitally and that is to blend in some photographic references to add some realistic textures and details.

In **Fig.14** you can see some of the photo references that I have merged into the scene to add another level of detail. All of these images were taken from the free library available at 3D Total.com (<http://freetextures.3dtotal.com>) This is a great resource for artists and is perfect for this kind of project.

Almost every photo will require some form of color correction before it can work with the lighting and color scheme in your work and there are two key approaches I use to do this.

Once the copied section has been pasted in and scaled accordingly I either desaturate the image, setting it to Overlay or Soft Light and then adjust



Fig.14

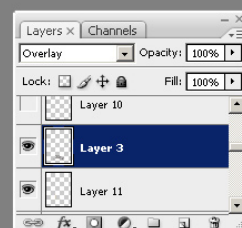
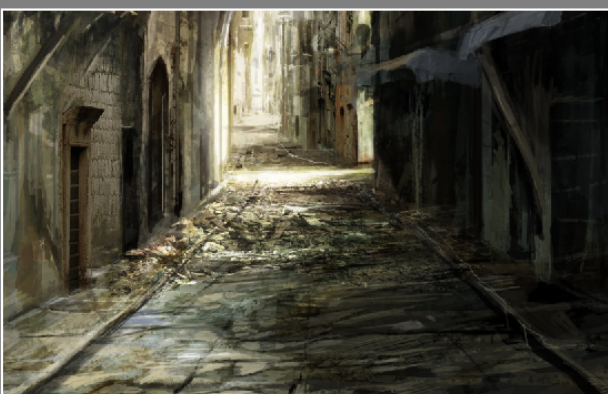
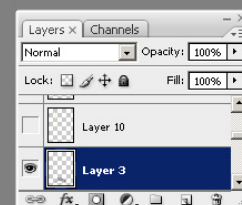


Fig.15

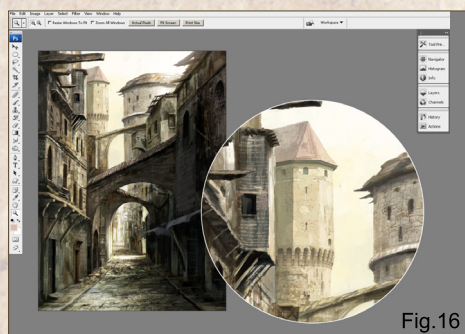


Fig.16

the Curves and Brightness/Contrast to match the scene. Alternatively I leave the Blending mode at Normal and go to Image – Adjustments – Colour Balance and alter the values and then use Curves etc to blend it in.

In **Fig.15** you can see an example of the first approach which I have used to add the rubbish

lining the street. Sometimes even when the photo elements have been blended in it is necessary to use your brush to correct areas and help integrate things.

In **Fig.16** you can see a tower that has been added into the background but with some overpainting to ensure it fits into the image. I



Fig.17

added some cobblestones on a near section of the street and some windows along the right foreground wall to balance the detail on the left hand side.

At this point I flattened the image to avoid the file getting too big. After reviewing it I decided that because this was meant to be a slum area it needed to be a bit darker and more claustrophobic. I duplicated the scene and reduced the brightness as well as tinting it towards a blue and green by way of Image –

Adjustments – Color Balance. Once done I then used an Eraser to restrict the darker layer to the ground level (middle image in Fig.17). To add some drama I then created a layer set to Overlay and painted in some highlights along the upper left row terrace and facing side of the right hand building using a pale yellow (left image).

Because I had now added some sunlight I figured the areas catching the sun should be warmer to contrast with the street. I therefore

created a Color Balance Adjustment Layer (Layer – New Adjustment Layer – Color Balance) using the settings shown in Fig.18 and then painted into the mask to restrict the warmer values to the upper section of the street.

The scene was almost complete at this stage but I thought that it needed just one or two more elements to give it a more slum like quality. I thought that the building on the right looked unstable due to the damaged wall and so painted in a haphazardly placed beam to brace it against the opposite side. I also added some precarious scaffold in the middle distance to give help create a more chaotic and shanty quality to the district.

Last but by no means least I looked through the free reference library mentioned earlier in order to research some medieval costumes and add in some shady looking characters.

Here is the final version (Fig.19).

Richard Tilbury

For more from this artist visit

<http://www.richardtilburyart.com/>

or contact

rich@3dtotal.com

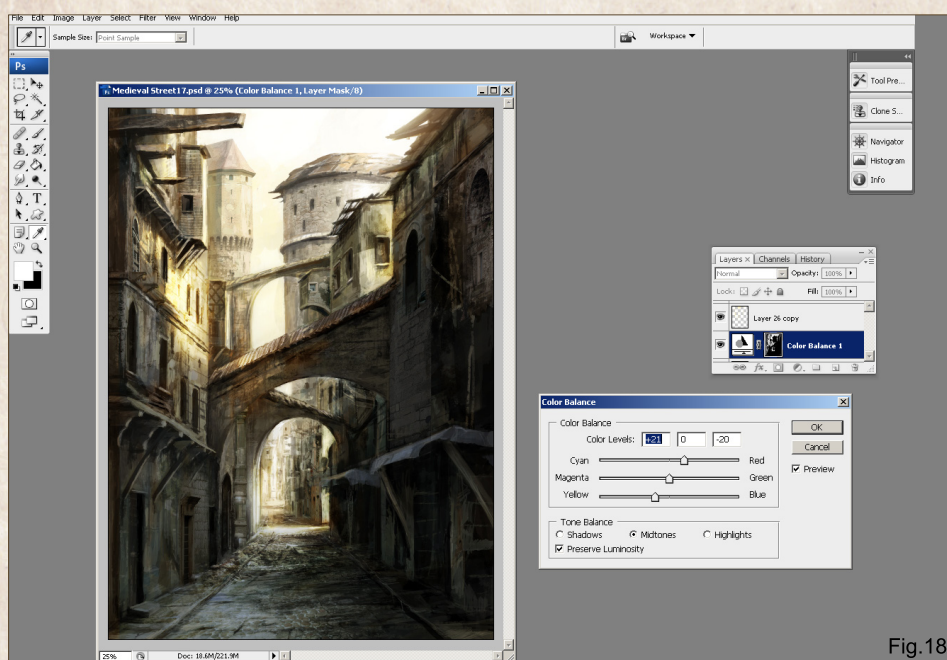


Fig.18



Fig.19



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painting steampunk environments the 5 ages of steampunk

Five Ages of Steamworld encompasses the five interconnected districts of

Chapter 1: D'Automobilis

Neo-Victorian Era - epitomised by Victorian transport - railways, architecture, culture, way of life

Chapter 2: D'Vinci

High Middle Age/Rennaisance Era - epitomised by the early discoveries of Da Vincis inventions/sketches, discovery of the gas laws & advanced European Chemistry by Boyle (1661), rediscovery of advanced scientific Persian mathematics, chemistry and subsequent experiments - especially in Alchemy (everyone was seeking the Elixir of life/Philosophers stone and various collected treatises from Egypt (5000 BC), Greek (332 BC), Persian (70-1400AD) filtered into Europe - culminating in works by Albertus Magnus (1300)

Chapter 3: D'Metronomus

Epitomised by Clockwork Steampunk as the main visual theme - including musical instruments

Chapter 4: Diesel

Epitomised by late Industrial Revolution where diesel powers everything

Chapter 5: D'Inginis

Final leg of tour looks at both the heart of realm of D'Machinis & Inginis - meaning Machines & engines respectively.

Five Ages of SteamWorld Painting Steampunk Environments: Chapter 2 - Art Genre Specific

Software Used: Photoshop

D'Tour - Part II

Welcome to these series of workshops, encompassing the Five Ages of SteamPunk within the alternate Realm of "Steam PanGloria Globus the 3rd" (SteamWorld for short).

Over the course of the next few months, our tour will encompass different eras and themes within the five interconnected districts of **SteamWorld** (D'Automobilis, D'Vinci, D'Metronomus, Diesel & D'Inginis) and administered by the central transit & engineering hub of the Guild of D'Machinis.

Previously, the first leg of the tour started within the **Victorian Era of D'Automobilis** - whereby,



Fig.01

we had the opportunity to briefly discover how transport became the mainstream thrust of the Brittanic Victorians, starting with the steam engine. Our tour also looked into designing and developing a steampunk transport and environment using a themed period as a starting basis.

D'Vinci: Essence of Renaissance/Middle Aged Steampunk

Returning to the **Transit Centre** whereby central public transportation is governed, we discover that the **TramMetro** responsible for our next leg of the journey, is still being retrofitted with the appropriate apparatus to enter and co-exist within the D'Vinci realm with sufficient stability.

In **Fig.01** the TramMetro is being retrofitted with D'Vincian equipment and Renaissance technology, vital for the safety of the various InterRealm travel whilst travellers adjourn to the nearby Cafe. The physical and **InterRealm** energies of each era are entirely unique, and thus require careful measurement, calibration and maintenance via the vast might of the engines of the central administrative hub of D'Machinis.

Thus, without the right outfitting and maintenance of the *TramMetros*, our tour may veer off course or even overshoot into the interRealms of the physical worlds, resulting in malfunctioning of the steampunk technology, or even worse - being marooned to an indeterminable existence. In **Fig.02** we can see the schematics for the Tram Metro, showing its various modes of deconstruction and retrofitting.

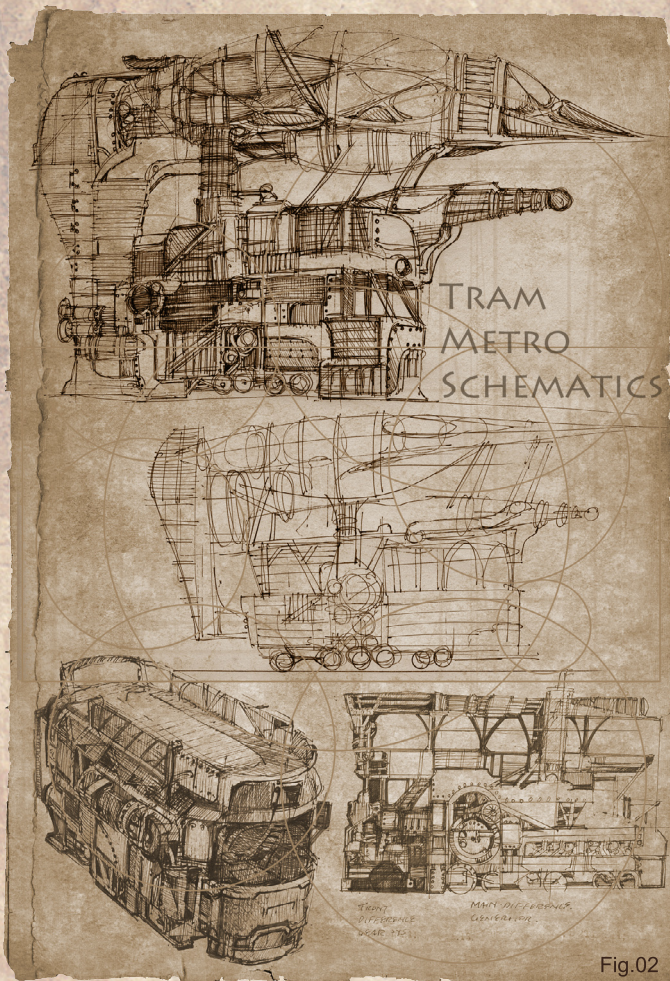


Fig.02

So, apologies dear ladies and kind sirs whilst we adjourn for tea in the nearby Transit Cafe to allow for the completion of the retrofitting. Meanwhile, one of our plein air artists has taken the opportunity to produce a rapid sketch for completion at a later juncture.

Journey to D'Vinci

Finally, our tour has taken off safely via the Transit Arch, towards the mountainous Village of D'Vinci. For it is here, that all the brilliant inventions of Astronomy, Mining, Sail Barges, Research into the Noble gasses and so forth were discovered and pioneered.

I forget to add that, on occasion strange elemental hazards of nature do visit this strange



Fig.04



Fig.03

Village in the mountains. Such that, it is not often unusual to have both a beautiful verdant spring morn, followed by hail and snow at noon, that rapidly melts into a warm summer rain and ending with a perfect golden glaze of sundown. And sometimes all of the above in a flash.

We can see in **Fig.03** a value sketch of the approach to D'Vinci produced in sepia washes featuring the vast looming relic that both serves as a haven for D'Vinci engineers, powersource of its amazing technologies and natural aberration of its local weather and more unusual levi-stone properties

Tram Metro Retrofitting

During our short break within the Town of D'Vinci, one of the artists has just completed a painting comprising of the scene at the Tram Metro. Thus, we have time to share a brief dissection of the painting produced. In **Fig.04** we can see a plein air sketch of the TramMetro being worked up into a full painting

En Plein Air: French expression - *'In Open Air'* used to denote the study of light and shadow on location, a revolutionary artstyle utilized by 19th Century Realist to Impressionists. They believed that rather than rely of various formulas, one should trust your own eyes and paint from life, what you saw and perceived. Thus, for environmental and landscape artists,

this practise of studying from life is fundamental in evolving and growing as a artist, and to paint with light.

With reference to the image, the painting can be distilled into a four part process:

- **Block In:** The initial image comprises of main tones and shapes worked into a plein-air sketch. Diffuse lighting and various bits of machinery are seen throughout the workfloor, and all the key features of the subject matter should be noted. A rapid 30-40 minute colour sketch such as this is sufficient (with additional linework/information such as that gleaned from the Tram Metro schematics – see **Fig.02**) to be worked up further in the studio.
- **Arrangement:** Once within a studio (or a quiet area to work) environment, the first step is to rearrange the various elements into a composition, that would both attract and appeal to the innate sensibilities of the viewer. The diffuse lighting is strengthened, to provide focal direction whilst still retaining the soft overall ambience. In addition, various objects within the scene can be grouped and arranged within a complementary manner.
- **Setting:** Sometimes to complete a painting, one needs to remove all foreground

objects to paint various elements in the background and to consolidate the design overall. In this aspect, various wheel & brake clamps are implemented onto the TM transport, and elements of a oil spillage can help gel the horizontal plane. Rail tracks are also implemented (featuring a middle track for electrical conduits in areas utilizing/ receiving electrical powersources).

• **Completion:** The painting is finalized with diffuse lighting and atmosphere, and various crates and cargo being loaded whilst bands of light and shadows are cast across the TM transport, to help provide contrast and relief, thus accentuating its overall form as it is retrofitted with technology suitable for its onward journey (**Fig.05**).

Visual Art Direction: In the development of the D'Vinci township, various options and approaches come to mind. As such, for sake of brevity we will cover 3 approaches towards building a believable fictional ecosystem by covering life in a Medieval Town, textural building materials and constructional methods, sketchwork and ending with a map view to help aid in its development. It is via these various steps that a richer visual asset for film, animation and games can be approached.

Village of D'Vinci - Creating your own Village

As a designer responsible for the InterRealms of Steamworld, often the various Realms grow



Fig.06



Fig.05

and expand with linear progression of time. As such, there is a need to step in as Role of Town Architect/Builder and Manager.

Well, you are in luck. It just so happens that at this very Age, this very moment the townfolk of D'Vinci are in need of a new expansion in the allotment earmarked for expansion within the empty areas of the D'Vincian map. Various townbuilders and residents are in favour of a new sister township.

Thus, let us visit the Guild of Architects to help oversee the necessary ingredients of building a successful town.

D'Town Recipe

• **Ingredients:** Townhall, Village Square, Central Water Reservoir, General Goods store, Transport centre

• **Additional Ingredients:** Bakery, Tannery, Inn/Pub, Hopper, Blacksmith, Armoury

• **Resource Points:** Lumber Mill, Water Mill, Wind Mill, Ore mine + Refinery

• **Alternate Local transportation:** Airways, Waterways, Pneumatics.

Over at the local Guild of Architects, within the Department of Logistics and Accessways is local master mason/builder. He explains that

the Main architect is away on travels at present and any help with the half finished plans would be much appreciated and ably executed by his team of assistants and master builders.

Using such a basis, one can approach the construction and development/layout of a city/ township as a living/breathing ecosystem rather than one or two unique art assets. As such, this will help the artist develop an integrated and functional living space, that can be especially useful for level design within games and augmented reality developments.

Visual Direction: Style & Materials

D'Vinci as a fictional blend of medieval/high Renaissance. As such, one approach is to perhaps look at existing architecture and re-imagine such time period within an alternative setting.

Starting with a look at rooftops, this often forgotten element of a township/city is the quintessential character of any medieval township as the overall forms and shapes seen from within and without, form the overall horizon and landscape when approaching a township. In

Fig.06 you can see a study of various rooftops at Trafalgar Square, London.

Another approach is to consider the primary function of medieval life. Such time periods often consist of main central areas of worship and congregation such a town guildhall, cathedral/ church or town square interspersed with various allotments for housing consisting of a mixture of grand multi-storeyed townhouses to poorly constructed rickety townhouses of 2-3 heights around any opening, orifice or allotment. We can see some main shapes & forms of Medieval D'Vinci in **Fig.07**.

In addition, one needs to consider the building materials used for such buildings/constructions - a mixture of stone, recovered wooden ship timbers, slate, granite, decorated marble, stone. Take for example the use of stone, this can be often quite varied especially where such stone cladding is more decorative externally than say, for functional construction purposes, which tend to be more limited by regional and transportational limitations (**Fig.08**).

Larger constructions such as fortresses and administrative constructs can often go to lengths to obtain rare soapstones, decorated marble/granite/ stone relief panelling and exotic woods/materials to cater towards the more



GUILDHALL, LONDON

Fig.07

extravagant and lavish tastes of a regions ruler/ administrator.

township is to imagine life within a medieval (steampunk) township.

Design: Sketching the Medieval life

The next aspect of developing and designing a

Using **Fig.09** as a main reference point, of particular interest are various bridges and connections between townhouses within



STONWORK

Fig.08



TOWNHOUSES

Fig.09

a medieval town. Notice how narrow the alleyway appears to be, in ancient times such a passage would be the norm as the main street (whereas in Roman times, the main road would be four square the size and width of the alley above). For even narrower back alleys, imagine more congested and narrower alleys 1/4th the size of the alley depicted above (often around 5-7 feet in width). One has to recall that folks in ancient times were much shorter and smaller than our current modern weights/sizes.

The next aspect is to perhaps explore the main areas of congregation such as a place of worship. As such, let us re-imagine the Gran Cathedral of D'Vinci (**Fig.10**). For this aspect, blendings of Romanesque roofs and pillars, interspersed with grand statues and Gothic arches help provide a sensation of larger than life, as the inhabitants walk up these elaborate stairways - filling them with awe, piety, humility and reverence.



Fig.10



Fig.11

From the elaborate grand buildings, let us next re-imagine most utilitarian areas such as the Port of D'Vinci (**Fig.11**). For such an area, a good aspect to explore would be the various buildings and materials used in their construction. In addition, let us imagine that this port had to be built towards a reclining topography. Townhouses of such a period would tend to be narrow but tall townhouses with two to three level of heights, with high ceilings and elaborate frontages for the more well to do. Stone bases and slate roofs were the norm, often using local resources and materials. In addition, recovered ship timbers are incorporated within the various roofs, and we will explore this element further.

Imagine, that the industrious builders of D'Vinci can often be short of local resources. However, what is available in large abundance are various ships that are too heavily damaged or shipwrecks that are to be recovered within the region. Thus, it is a simple progression to sketch and develop designs of housing and transport

built purely from the hulls of ancient ships and wrecks (Fig.12).

In this instance, we can conveniently utilize the main hull of a small trading ship for the roofing of a Mill workshop, and construct it from steel, stone and recovered ship timbers. In addition, a small black iron reinforced forge is attached and thus, should be well built and ventilated away.

Lastly, let us incorporate all these elements into a simple town sketch down the main street (Fig.13). The view, thus includes a look out onto the various rooftops, ship hulled buildings and tall narrow townhouses, that can serve as a template for future paintings/compositions.

Aerial Views

Lastly, the best and simplest way towards building a city is perhaps by drawing a plain old map. Many successful and well loved stories, always involved a crude map and from whence, grand epic world building could begin and serve as a basis for lost treasure, high adventure, dark fantasy and epic greatness.

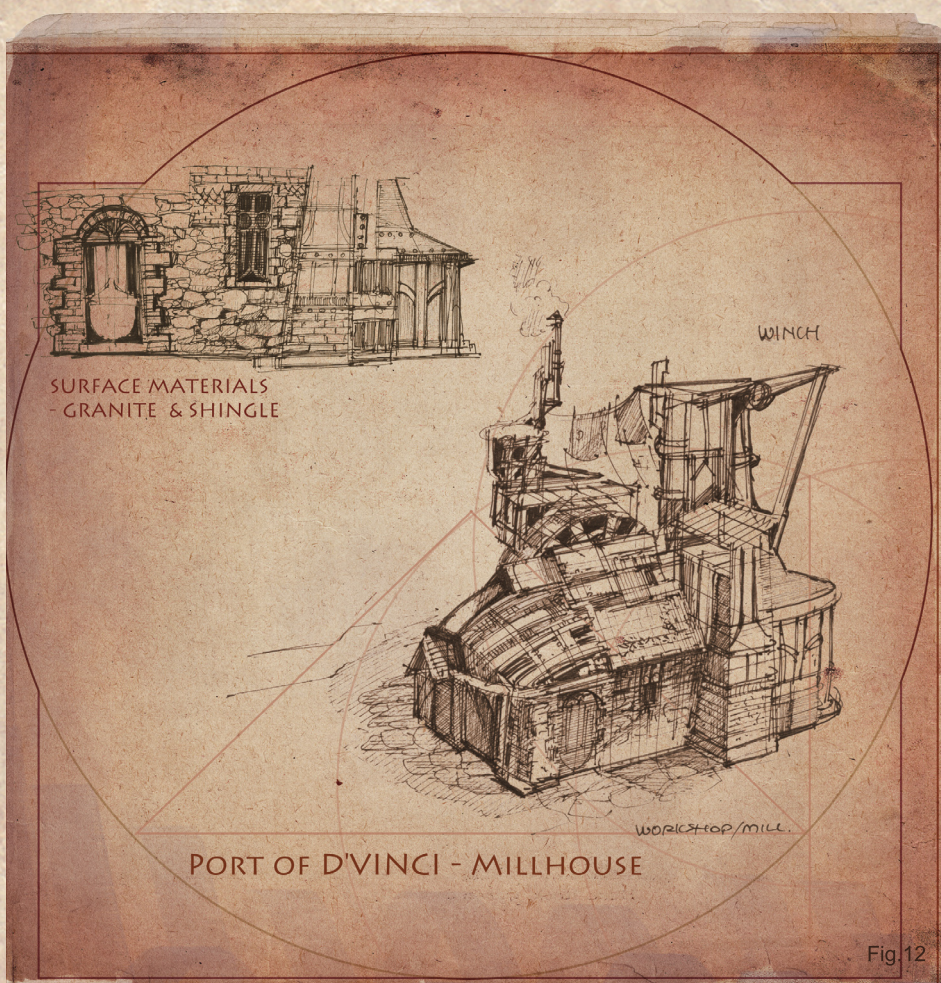


Fig.12

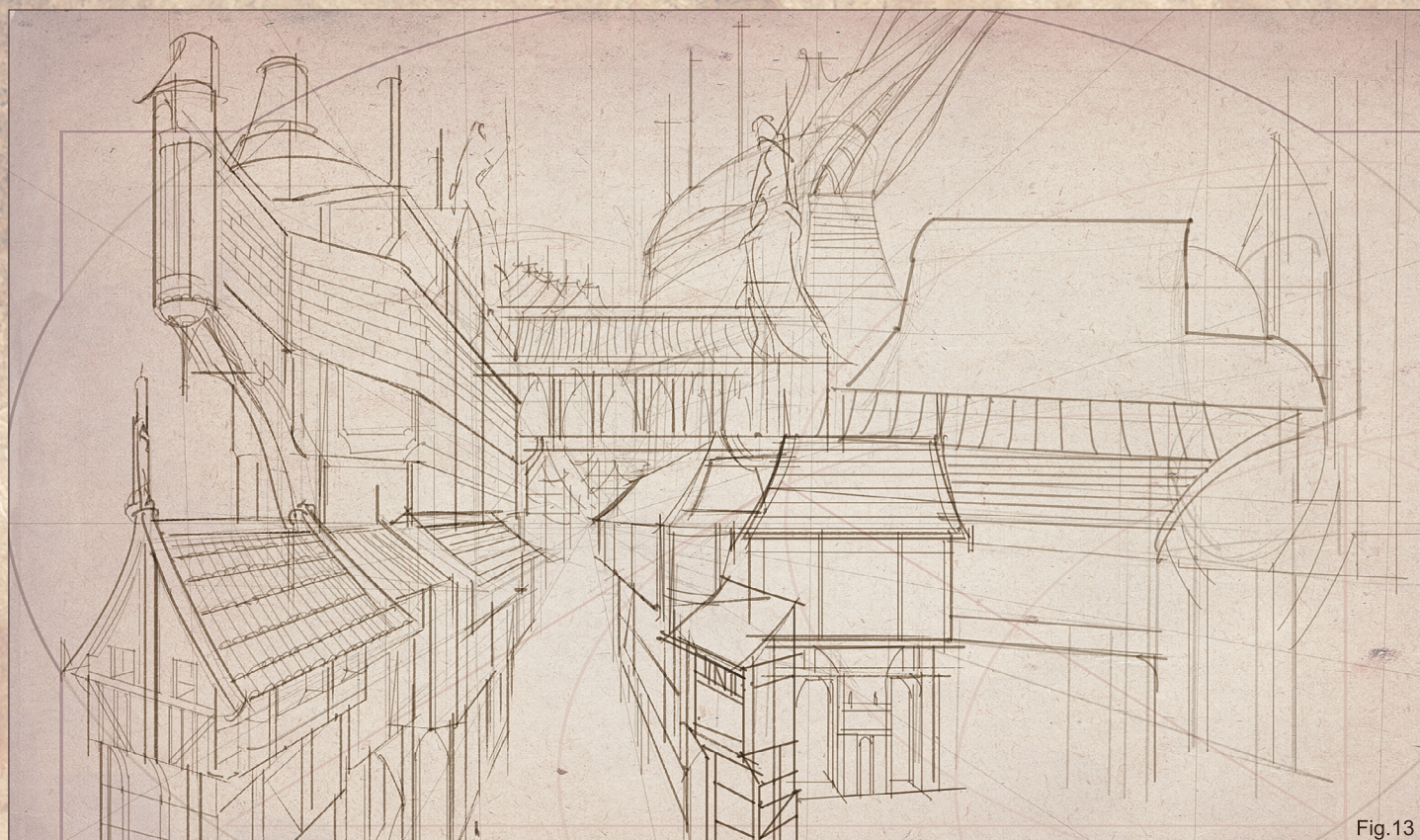


Fig.13



Thus,

*In the beginning, there was the map....
And from this map, grew a CITY.*

And so forth...

One thing that features prominently in fantasy novels, and games of yore is a world map. If you had to develop your own world, perhaps it is both logical and prudent to layout the key areas of interest and prominence, followed by any gaps in between occupied by secondary and tertiary structures, and a hodgepodge of filler inhabitations.

If you look at any old world city in the current day, the layout of streets and squares and buildings may not have any coherent structure on initial impression. However, it does have a logical practical basis. Inhabitants build for absolute practicality, and convenience.

Thus, most farmsteads would have logs stacked within easy reach but not next to a fire hearth which may result in flammability, and

thus where to site stables, livestock and such were all gleaned from practical considerations, experience and previous accidents.

Location of townhouses and streets were often built towards allotments and located towards local watering holes and wells, and how well one was in society determined various other considerations as decorations, stronger robust construction materials, and so forth.

HISTORY: D'Vinci Early-Mid period

The preliminary steps are best explored by sketching how such a township could have evolved. These can be rapid sketches with ink and quill (or pen) on various parchment.

In the realm of D'Vinci, it was originally said that the first inhabitants espied this relic from ancient times, and decided to build an abode. Upon further exploration, the first inhabitants found all forms of tools, technological wonders and automatons that helped provide bountiful harvest, food, water and a safe haven from the extremes of weather.

In time, their first civilization of engineer inventors came to inhabit this Realm and established a society of high arts and craftsmanship, featuring intense studies and philosophy into sacred geometry, arithmetic and astrology. Being within the mountainous regions near the roof of the world, the inhabitants of D'Vinci felt they were closer with the oneness and thus initially built vast vertical temples and areas of worship dedicated to sacred geometry.

Fig.14 shows the early period township of DVinci - illustrated as a gigantic ship relic within the high mountains with few grand structures and inhabitants built into it.

This soon grew into a thriving village and subsequently a powerful small trading community filled with tinkering into the machinations of the various Realms, and exploration into all things arts and mekanical. We can see in **Fig.15** an example of mid period township of DVinci - featuring improved battlements, fortifications, inhabitants and stripping of the Vician relic into a useful fortress township.

The Aerial Illustration

Saving the best for last, we can establish this scene with a bit of moss and snow (**Fig.16**).

Let me explain.

With limited resources, one has to be a bit creative, and take the approach of studying miniature moss gardens and such when approaching an aerial perspective view. This view was taken during one of the many recent winter showers (apparently one of the coldest winters in London in many many years) during a walk through the London Guildhall and high gardens of the Barbican.

Using one's imaginations, and a simple camera one can thus scout various locations to feature your high mountain city (much like a location



Fig.16

scout) and thus plan accordingly. Pebbles become mountain peaks, and moss become vast plains of forest covered with ice fields. Thus, the next step forward merely comprises of 2 parts.

Step 1: Layout sketch (**Fig.17**). This is fairly straightforward involving a layout of various shapes and buildings relative to an established perspective and need not be a intricate prolonged affair.

Step 2: Is a bit more wordy and involves a 4 stage process (**Fig.18**).

- **I Block In** - A low saturated wash of grey blue-purple tones are roughed in over the preliminary linework, with various shapes and buildings blocked in relative to the general lighting (2 O'Clock). Rocks that protrude and areas with significant snowfall are blocked in. And far off mountainous regions are planned out.



Fig.17



Fig.18

• **II Texture & Details** - One way could be to paint every single village/hamlet/roof in or perhaps, to initially layout everything on a square grid and paint in the general shapes, lakes, gardens and squares and subsequently transform it onto the illustration. For this, various coloured roofs, cobbled roads and

garden paths were painted. Subsequently, small village squares and town allotments were built and arranged accordingly.

• **III Colour Grade** - Subsequently, a colder green blue overcast sky predominates and helps to gel the overall scene. Areas of light

and shadow are demarcated, with areas in relief receiving a cold blue tone for snow, and lit areas a warmer yellow tinged cast.

• **IV Mood and Atmosphere** - Lastly, aerial perspective, low lying clouds, rain, mist and fog are all added to sell the sense of being within this large aerial scene.

To complete the illustration, all that is required is a large frosted frame with which to depict this scene.

End of D'Vinci Tour

Welcome back to the transit centre, and I hope you have enjoyed our brief tour of the quaint fortified town of D'Vinci and a visit through the various plazas and workshops.

If you would any further information, advice or additional reading, please find out more below, or contact us at workshops@opusartz.com

For our next tour, let us next meet within D'Machinis nexus for the onwards journey towards D'Metronumus Realm whereby Gears, Clockwork and Springs feature prominently within the life and society of this Era (Fig.19).

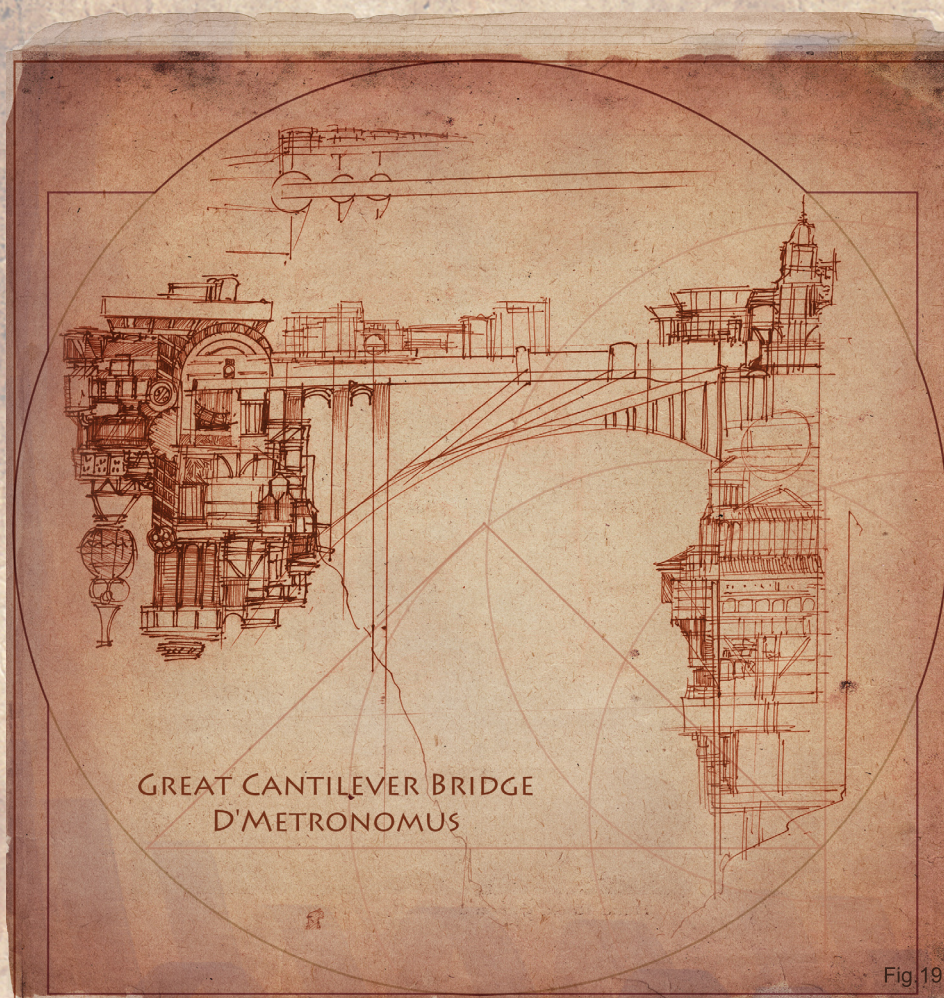


Fig.19





Chee Ming Wong

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<http://www.opusartz.com>

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PAINTING FUTURISTIC CITIES



This tutorial series will be made up of six chapters exploring the creation of Futuristic Cities. Each chapter will be tackled by a different artist, who will use their boundless skill and experience to guide you through all the necessary aspects of creating your Futuristic City. Our artists will guide you step by step through the process, starting by sketching and creating your ideas, they then will show you how to incorporate the specific themes of their topic chapter to show a different aspect to the Futuristic City.

Chapter 1 | Wealthy City

Chapter 2 | Issue 052 Apr2010 | Docks

Chapter 3 | Issue 053 May2010 | Bazaar/ indoor market place

Chapter 4 | Issue 054 Jun2010 | Slum City

Chapter 5 | Issue 055 Jul2010 | Skyscrapers and flying traffic

Chapter 6 | Issue 056 Aug2010 | Arial shot over a city at sunset

Chapter 1 - Wealthy City

Software Used: Photoshop

I always start with a simple abstract composition when developing a sketch. This helps in that if it's not working with a few simple shapes and a few simple values, all the rendering in the world won't save it. This design suggested the possibility of a futuristic city to me. (Fig.01)

Next I found a few random images from my photos (shoot your own reference wherever you travel) and overlaid them to specific layers. I kept the background and foreground on separate layers so I can link the photo to the foreground shape. That way it only affects that layer. There are several photos and I kept repositioning them till something clicked. I don't usually hit the reference this early but I was looking for something to suggest itself. Since it's a personal work it's more fun to see what develops rather than planning everything. (Fig.02a and Fig.02b)

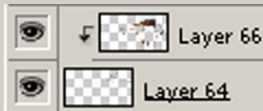


Fig.02b

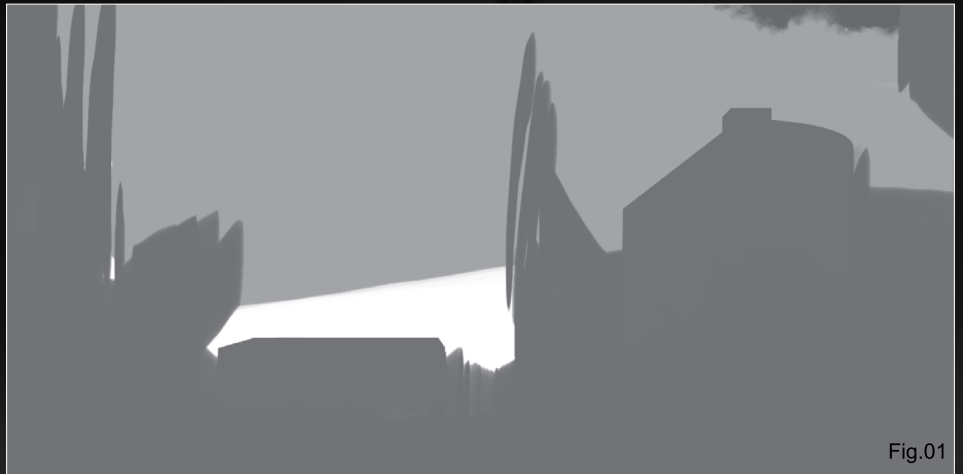


Fig.01



Fig.02a

Now the heavy lifting, I've got to establish some larger planes, and how they relate to the horizon/perspective. The photos are merely a

start. Without the understanding of perspective and tone you'll always be a slave to your reference, which isn't being an artist. (Fig.03)



Fig.03



Fig.04

Big changes, I start carving up the larger planes with detail. This is all made up and hand done with a simple round brush. The image is starting to form now. (Fig.04)

Let there be light! I overlaid some more photos to start making it look like the night scene I was

imagining. You might think it's "cheating" but these are all tipped in perspective to conform to my vanishing points. You always have to do this because rarely do you get a photo that perfectly conforms to your painting. I use Free Transform and Perspective with the keyboard shortcut Command T. This brings up whichever function

I need. Perspective and Free Transform being the most used.(Fig.05a and Fig.05b)

Cleaned up some edges and added the street lights for scale. Make one and duplicate then repeat. Free transform again for size and perspective. I also started adding some more



Fig.05a



Fig.05b



Fig.06

complex frames to my lit windows on the right. Again, and I cannot say this enough, the photo will only get you so far. You've got to be an artist and get in there and change it to suit your design! This is the skill that separates the photo collage artist's from the rest. Everyone does it but with the best you can't tell where the reference ends and the overpaint begins. (Fig.06)

People! It was always my intention to have people milling about. I made 3 different custom brushes that I used to quickly populate the ground. (Fig.07a and Fig.07b)

Some subtle lighting emanating from the dome in the distance adds a little more "coolness". (Fig.08)

I then add more detail to the mid ground structures on the left. I'm bringing shapes forward, defining slight overhangs, adding lights to the side plane. It needs all these small touches to bring it to life. (Fig.09)



Fig.07a



Fig.07b



Fig.08



Fig.09

Added a lot more drawing to the lower right structure and some clouds to obscure the tops of the buildings on the left. It wasn't the focal point so a few soft edges will keep the eye from wandering off the page. Signed and done. I consider this a sketch so I only take it so far.
(Fig.10)



Robh Ruppel

For more from this artist visit:

<http://www.robhruppel.com/>

or contact them at:

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PAINTING MONSTERS

“Think about which position the creature or character is best illustrated in order to not only convey design and form, but also some of the underlying character.”

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This series of tutorials will be split over six separate chapters all of which will be dedicated to painting monsters suited to a range of habitats spanning jungle and aquatic to mountainous and subterranean. Each will be covered by a different author and will discuss their approach to digital /concept painting, the tools and brushes they employ and culminating in a final image. We shall gain an insight into the thought processes of each of our industry professionals and the ways in which they develop an idea from concept sketches through to a finished work. In particular we will be shown some of the considerations that are necessary to designing both imaginative and fantastic creatures that still remain plausible and abide by anatomical and evolutionary laws observed in nature.

Each tutorial will focus on a specific environment as its theme and therefore result in a varied collection of monster designs, providing a well rounded look into the world of the digital artist and the numerous tips and techniques used by proven individuals.

Chapter 3 - Subterranean

Software Used: Photoshop

Introduction

As a concept illustrator, we don't always get to illustrate what we want. Sometimes we need to be able to adopt the visual direction and subject matter as required by the client or employer, and we have little say in regards to what we actually want to draw. Rest assured this tutorial is most definitely not one of those times! In fact it is quite the opposite.

In this step-by-step tutorial, we will be going through the creation of a subterranean monster...can you imagine anything more enjoyable to illustrate?! I don't know about you, but as a child I was always picking up, capturing or "terminating" squishy multi-limbed creepy crawlies, as an adult I day dream about drawing them. It really is one of those rare subject matters that the term "ugly" is a complimentary descriptor rather than a critique on the art!

What we will specifically be going through are the individual steps, starting from the initial sketch, the filling in of form through greyscale, altering of the design on the fly, tightening of the details, use of adjustment layers, and the colouring process which we undertake after the design is completed in greyscale.

Each step we take will be a logical advance towards finalising the piece, each is a battle tested set of instructions, that I use on a daily basis to help me get my commissions completed and concentrate on one or two major areas. At each step of the process I will share the technical details of what I am doing, as well as more importantly the thought process behind each stroke. So, with all that out of the way, let's get started!

Before you get started

If you know me, or have read any of my prior



tutorials, then you'll know what I am going to begin with – doing your research! It's important enough that I add this section before almost every tutorial, and it's not just to pad out the word count I can assure you! It is just that important.

Whether you know or understand the subject matter intimately or not, you need to fill your consciousness with new information on a consistent basis in order to provide fresh ideas/reminders for your images, or you risk growing stale and creating highly derivative art. What does this mean in a practical sense? Well, in today's age of blogs, online articles, image archives, forums and the like this essentially means jumping on the Internet and using your favourite search engine to source out some visuals to kick start your engine. Some of my favourites are listed below – it certainly isn't exhaustive, but these are typically all I need to find good reference:

1. <http://www.google.com>
2. <http://www.ConceptArt.org>
3. <http://www.flickr.com>

If you don't have the Internet then it means a little more leg work, going to your local library, picking up a newspaper, magazine, trade journal or watching a movie and stock piling your mental arsenal from there is a good start.

Specifically in relation to this topic, I looked for the animal "Naked Mole Rat", yes, it is a very ugly looking creature, but in terms of the subject matter we are illustrating, it is perfect to draw upon as a reference, as it has a semi-blue undertone and an almost translucent skin covering.

Whichever resources you choose to draw upon, just make sure you use it as inspiration only and don't plagiarise the work. That would be unscrupulous and does not help your skill level grow; indeed it will more likely lower your confidence in your own abilities.

Monster Making

Step 1: Overall Shape

Description: At the very start of the image, we need to begin with a line sketch. Make it rough, but be sure to get most of the major things such as pose, muscle form a general idea of the silhouette out of way in this step as it will save a lot of re-composition time later on. Think about which position the creature or character is best illustrated in order to not only convey design and form, but also some of the underlying character. In this instance we want to make the character feel very much like a creature of the underground, hidden away from the world, why? I like to perhaps imagine he was shamed into retreating there, so representing this past shame with lack of a backbone and a

pronounced hunch seems logical. The brush used is included as a download with this issue. It is a very simple hard edged brush that I use. Pick this brush to do the initial sketch, don't be too worried about cleanliness of the lines at this stage, all we're worried about is the initial form indication. (Fig.01)

Step 2: Adding some Form

Description: Once we are happy with the underlying form, it is time to get in there and start the form building process. For this, we need to nominate the lighting set up as it is the major factor in defining form. In this case, we will imagine a lighting source from the front and above the character, this will create a downcast light and helps to define overlaying objects through cast and core shadows, and also creates a nice dark outline around the character as the form bends away from the light. So with this lighting set up in mind, begin to render the rounded shapes of the creature, mainly indicating in a slightly darker tone where the major shadowing will be. Use a soft round brush as the tool of choice, again I have included it as a download, but it is a standard Photoshop brush. (Fig.02)

Step 3: Refining the Silhouette

Description: The shape looks too humanoid, so want to move away from this, particularly

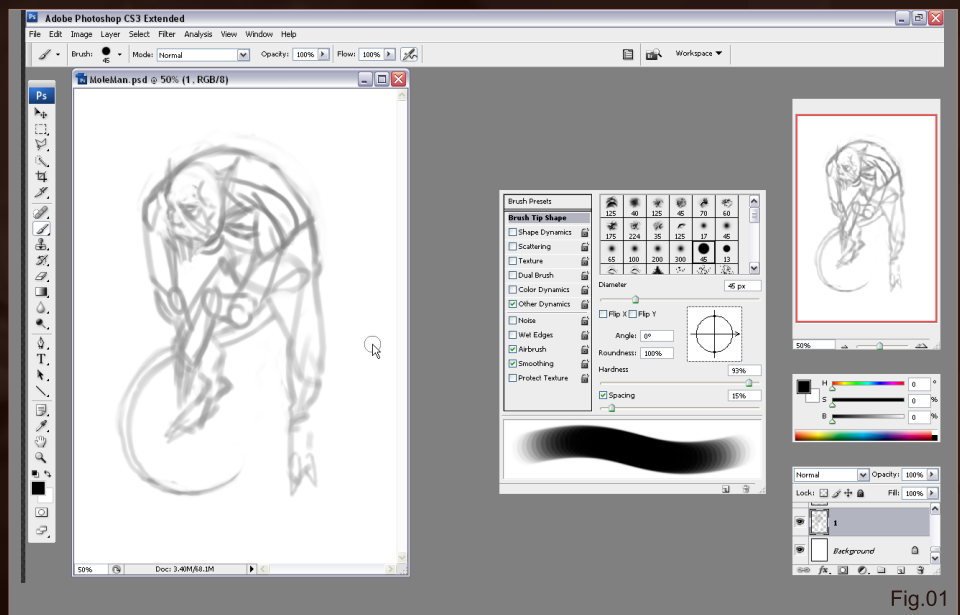


Fig.01



Fig.02

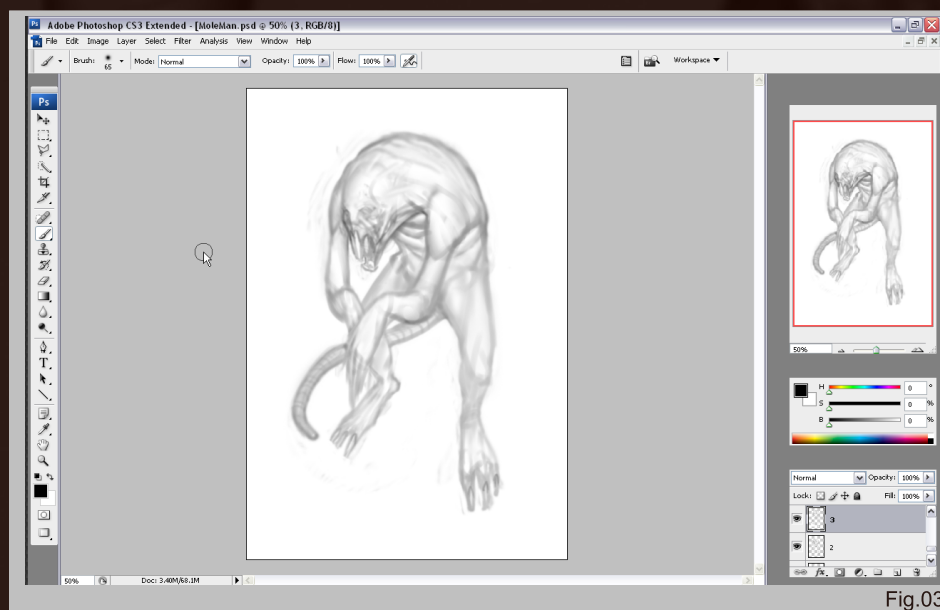


Fig.03

in the head and neck region. Make the major adjustments to this area and also exaggerate the spinal curvature of the creature. At this point I am also toying with the idea of removing the eyes entirely, the reason being that if this is a burrowing creature eyes will serve very little purpose, so why have them at all? It will also work to move away from a humanoid appearance. (Fig.03)

Step 4: Tone the Image

Description: At this stage we will tone the page. Select a new layer set to multiply mode, choose a grey scale tone around a HSB value of 0, 0, 80 and use the bucket tool to drop the paint onto this layer. This is essentially a step to remove all



Fig.04

white areas, so that we may reserve pure white as the highlights. (Fig.04)

Step 5: Head Design

Description: I decide finally to just get rid of the eyes entirely, I also paint some cast shadow onto his shoulder. All of this is done with the soft edged round brush. (Fig.05)

Step 6: Tone the Image Redux

Description: I decide that I want to tone the page even darker, so I use the same steps as in Step 4, tone the page again with a new multiply layer. During this step, I also create a new layer and render more details on the head. I add some extra teeth and some minor highlights to indicate head shape form. (Fig.06)

Step 7: Form and Detail Tightening

Description: We are now fairly happy with how the design is coming on, but now we want to increase the contrast as we were working in quite a low contrast setting before. The easiest way to do this is to use an adjustment layer and alter the Input Levels to Dark 26, Mid Tones 1.00, highlights to 206 and keep the Output Levels the same. Once this is done, create a new layer on top and create more neck details, skin warts and concentrate on rendering the hands. Make sure to spend a little more time with the rendering of the hands if necessary, they are a big part of an expressive whole and are deserving of just as much time as the face of the creature. If you're unsure of how to render

hands in the manner you want, my advice is to use a photographic reference of yours or someone else's hands posed in the exact position you want, under a similar lighting set up that you have elected in the image. (Fig.07)

Step 8: Details and Silhouette Cleanup

Description: This image is pretty much a

continuation of the previous step, be bold with the blacks and darker tones in this stage. Don't be afraid to push various areas such as the turned surfaces and the form's silhouette into the darker tones. I still typically use a soft round brush for this. We also make another adjustment to the tail, I want it to curl a little at the end like a worm. (Fig.08)

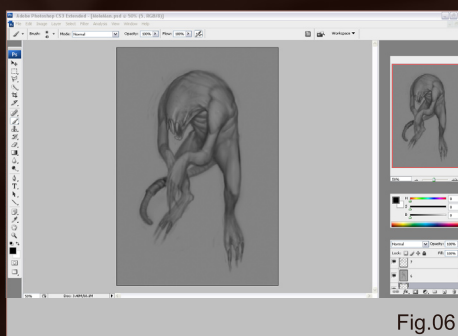


Fig.06

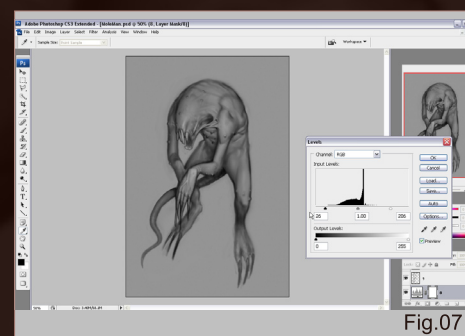


Fig.07

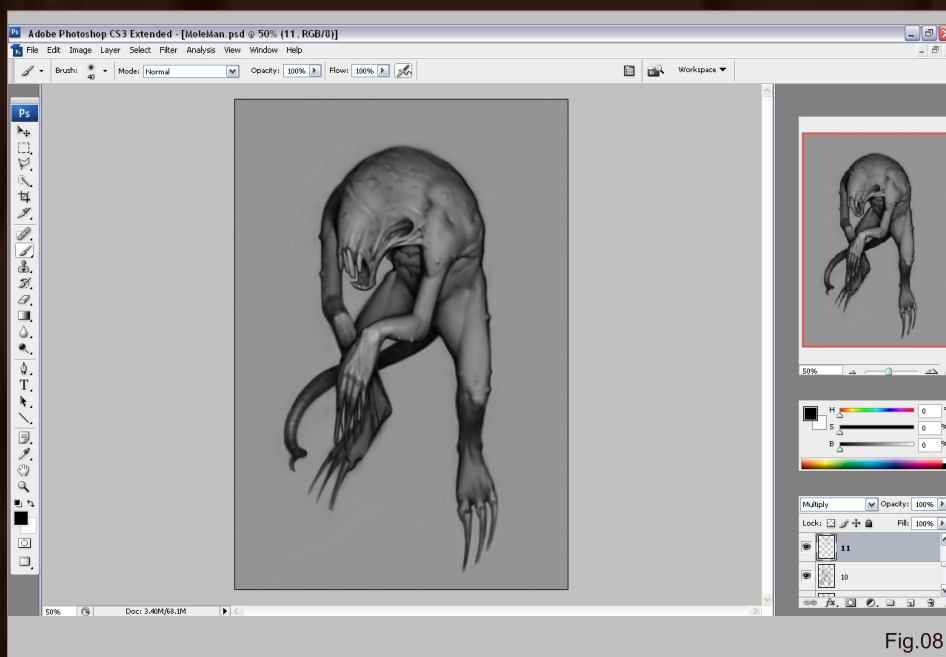


Fig.08

Step 9: Feet and Wrinkles

Description: This next step looks at adding some wrinkles and wrinkle highlights. Up till now, our character has had fairly smooth skin, we want to give it some wrinkles to move away from this, we want the monster to feel as if a complete lack of sunlight has made the skin almost like an ill fitting pasty flap of tissue that encases the creature's innards. Using the soft edge brush again, zoom in to get close to the details and use a dark tone to indicate the underlying side of the skin folds and a lighter tone to indicate the upper edge of the skin flaps being illuminated by the light source. **(Fig.09)**

Step 10: Undertone Colour

Description: We are now ready to start colouring! Create a new adjustment layer and set the Mid Tones to the following values – Cyan/Red -49, Magenta/Green 0 and Yellow/Blue +15. This will give the image a blue tinge that will be perfect to help illustrate the semi-translucent nature of the skin. Next, you will

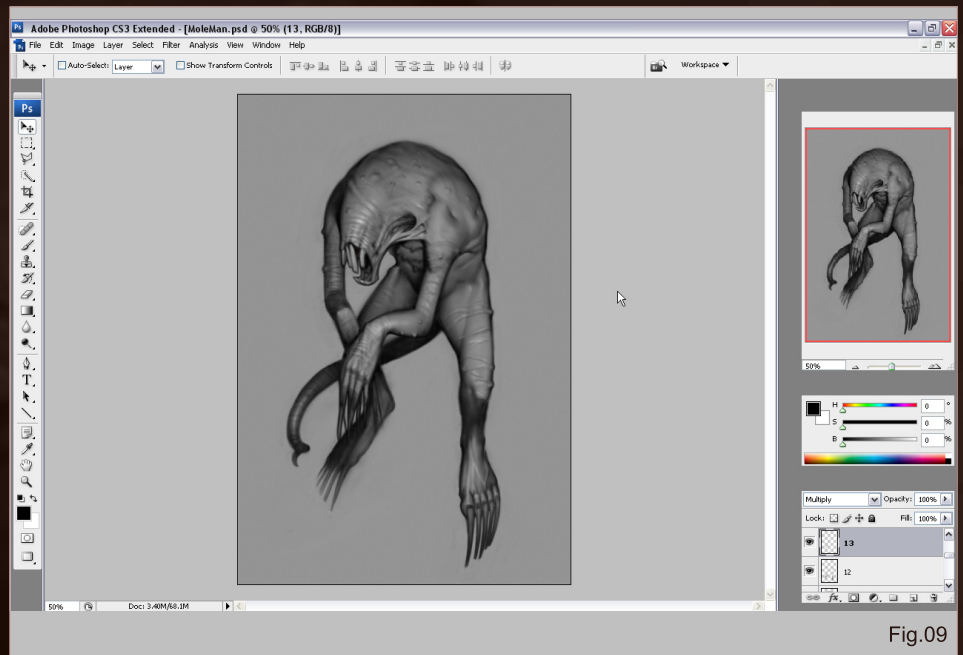


Fig.09

need to create a Layer Mask to block out the areas that are not required to be blue, and to do this go into Layer > Layer Mask > Reveal All. When this is done, click on the layer mask, and use black to block out any areas you do not want affected by the Adjustment Layer. **(Fig.10)**

Step 11: Skin Tone

Description: Creating a new layer set to "Color" blend mode, pick a pinkish colour to represent the skin, something like a colour with HSB value of 0, 22, 100. Paint over the image with the colour, making sure to let some of the blue

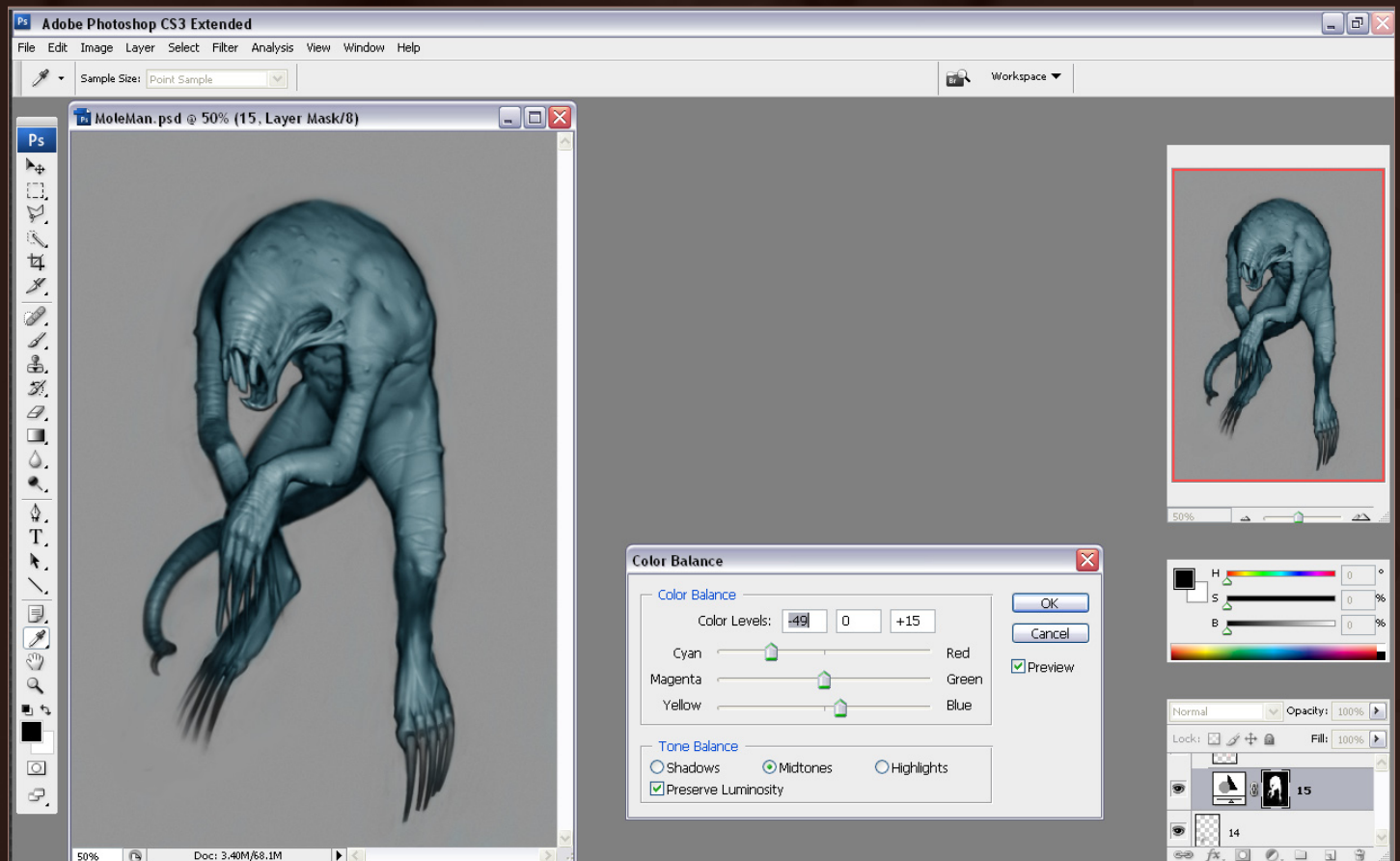


Fig.10

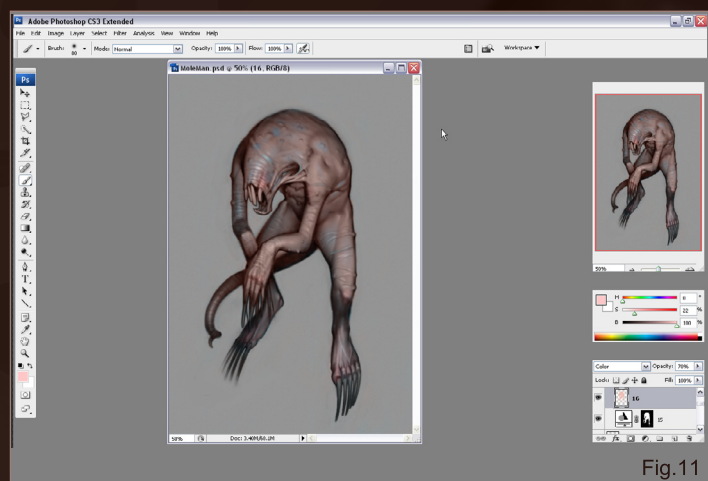


Fig.11

undertones show through. Alter the opacity of the layer as needed to achieve the translucency desired. (Fig.11)

Step 12: Skin Tone Continued

Description: Create another new layer, this time set on Overlay blend mode. This time, we will concentrate on pumping up the colour in certain areas, especially where blood pools a little more, like the knees, hands, around the mouth and some of the feet. Using the same pink as the previous step, paint over these areas lightly, and alter the opacity of the layer so that the colour is not too overpowering. (Fig.12)

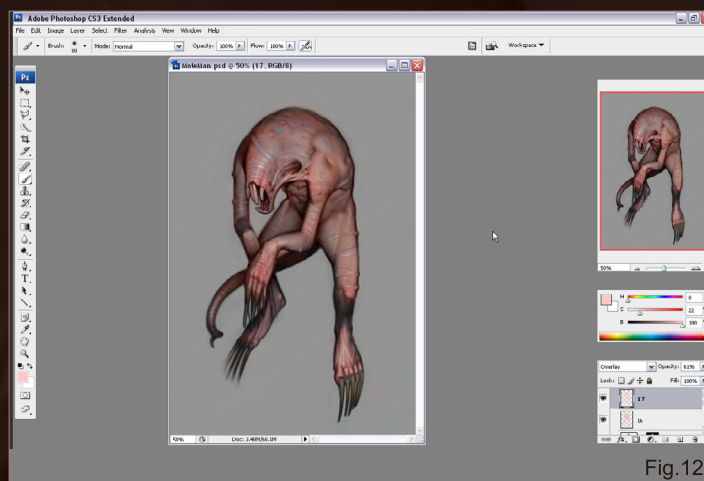


Fig.12

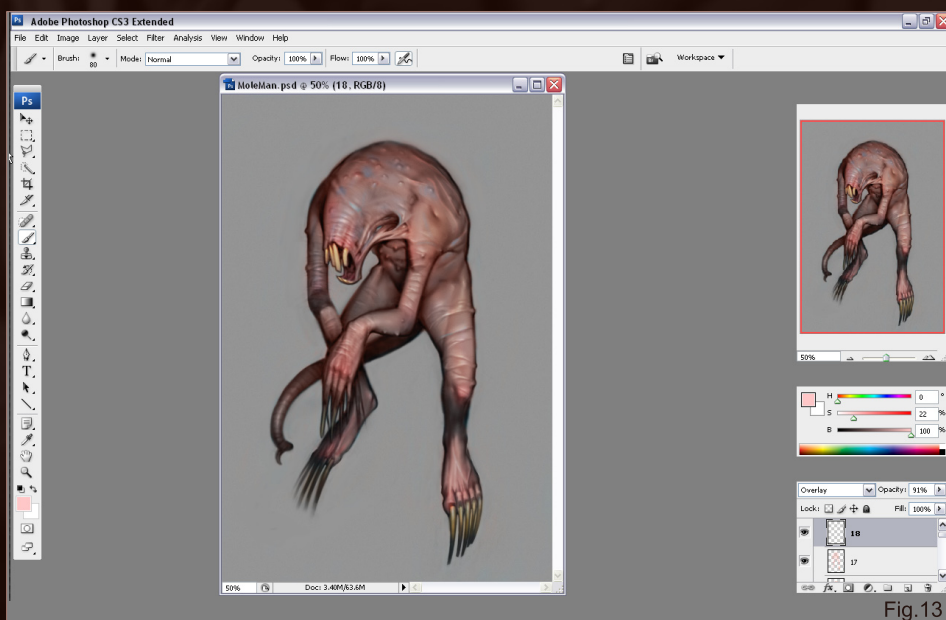


Fig.13

Step 13: Teeth, Wrinkles and Warts

Description: The final step requires us to create another new Overlay layer, it is mainly used to give the teeth some yellowness and pump up the highlights of the skin folds. For the teeth, choosing a yellow-orange hue will work well for the decayed and uncleaned look we are going for. For the wrinkles, choosing a white-light pink colour will work well. (Fig.13)

And that's it! When it's broken down into the logical steps, it really is not that intimidating at all. This is a process you can rely on, time and time again to arrive at a professional looking piece of art work.

Hopefully you've enjoyed my little tutorial and picked up one or two pointers. If you have any

questions or comments please feel free to send me an email and until next time keep drawing!

Darren Yeow

For more from this artist visit:

<http://stylusmonkey.carbonmade.com>

or contact them at:

darren@stylus-monkey.com

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Dionesis



Making of by Elena Bespalova

Elena Bespalova talks us through how she gathered inspiration from many sources to create the fantastic image Dionesis which we feature as this month's Making Of.

“I always try to develop a context for my characters as establishing their story and background leads to finding her / his specific appearance.”

Dionesis

Software Used: Photoshop

Dominance War III was the first major contest for me. The experience was very interesting largely because it was my first international contest and I wanted to put all my effort into it. In addition, at that time I had just started working for a video game company and I had a lot of motivation to create a character that was intriguing and positive.

The War Against The Machine was the theme of the contest. The proposed characters could have belonged to the Organic or Machine classes / races. I had chosen to develop a character endowed with organic/ natural powers.

My next step was to create a storyline that would explain my character as much as possible. I always try to develop a context for my characters as establishing their story and background leads to finding her / his specific appearance. I am also aware, that a video game character should be charismatic as it is very unlikely that players will be attracted to an inferior looking character. Apart from this, I was



Fig.02



Fig.01

thinking about developing it into a 3-D game model and therefore paid extra attention to the technical details.

The inspiration for the character came from my fascination with Antique mythological heroes. The images of the forever young Dionysus (Bacchus) and joyfully dancing Maenads appealed to me as the right source for my character design.

As soon as I had completed a few preliminary sketches it was clear to me that the character

would be someone akin to a female goddess or a nymph. I decided that her weapon would be her companion, a living Grape Wine (Fig.01).

After the concept took shape in my mind I first composed the figure in black and white. I wanted the composition to create the illusion of a continuous circular motion. (Fig.02)

The intrinsic flexibility of a grape wine provided this opportunity and I decided to twist it around the character in the shape of the infinity symbol to signify her eternal youth.

The work on color and volume was the next stage and it is customary for me to fill in all the details with a dark color and then subtract from the parts that are closer to the viewer. Working on the character's face was most challenging aspect and to achieve the desired outcome I changed her facial expression and the tilt of her head numerous times. (Fig.03)

I wanted her to appear as a cheerful but fearless girl who cuts off the heads of her enemies with a smile.

At the same time I worked on the background and the overall color scheme of the picture. I made sure the background featuring some ruins and a waterfall played a secondary role in the composition because I wanted the character to be the focus of attention. When I have achieved a unified look I started to polish the details, such as the grapes and the hair strands. The work took one month to accomplish with about two hours a day devoted to the task but in the end I was quite pleased with the result and both surprised and exited to come third in the competition.

Looking back I would say that I could have made a silhouette of the figure and done her costume differently. Ideally the character's appearance should reveal her identity and now I think the costume detracts from the desired mood because of the over abundance of details. (Fig.04)

I am glad that I took the opportunity to participate in the Dominance War III

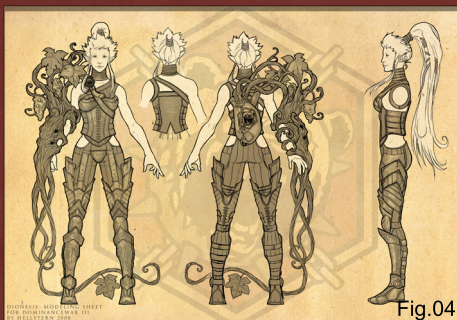


Fig.04



Fig.03

competition. I would if I may like to finish by saying that I had an opportunity to see many great works from my fellow competitors, and also demonstrate my own skills to the audience.

The contest taught me a lot and I was able to organize my techniques and tap into my knowledge and experience. The time constraints tested my professional skills, especially my ability to create quality work that fits a specific theme.

Looking back, my work for the competition does not appear as perfect as it did then but I feel that it was a giant step forward for me as a digital artist.

Elena Bespalova

For more from this artist contact them at:
holomeya@gmail.com

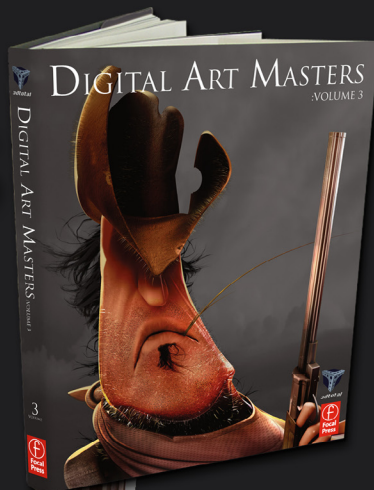


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With the release of 3DTotal's latest book, *Digital Art Masters: Volume 4*, we have some exclusive chapters for you...

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This month we feature:

"Station C43"
James Paick





The following shots of the "Station C43" book pages are featured here in full-resolution and can be read by zooming in...

STATION C43

BY JAMES PAICK

SOFTWARE USED: Photoshop CS2

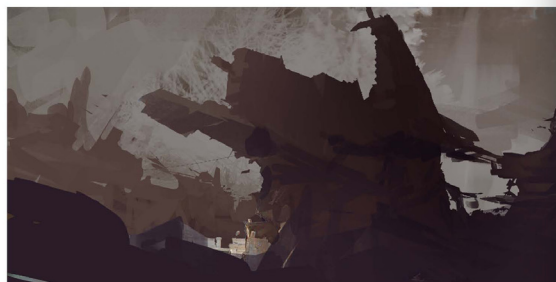


INTRODUCTION

With the rush of day to day work, I try to find different outlets that allow me to create new personal work. Not long ago, an opportunity presented itself when Kevin Chen, a fellow concept artist, approached me with an opportunity to teach an environment design class. This piece was created as an in-class demonstration at the Concept Design Academy in Pasadena, California. My class focused on quick ideation with speed painting and exploration to create unique worlds for video game and film industries. The main purpose for this demo was to create a "blue sky" concept painting to help establish a look and feel of a game or film. The genre was to be very industrial and in the realm of post-apocalyptic. Station C43 was created to showcase a quick and easy way to portray a convincing concept, story and mood.

WORKFLOW

The initial steps are very important when starting a painting. I do not draw the first thing that comes to mind; however, I do know what genre, story and mood I want to portray. I personally like to start off by putting down large brushstrokes to tone the canvas and establish a basic composition. I like to use some custom brushes with



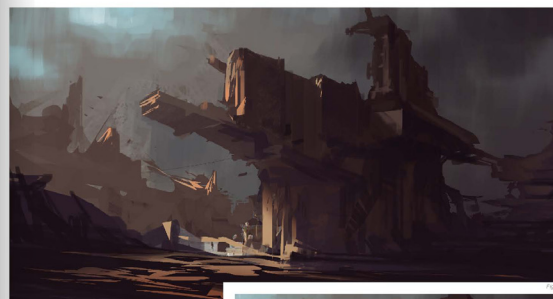
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texture to start off the painting. Many people like to work in a grayscale; however, I like to work in color to set up a tone from the beginning. Using the lasso tool is a great way to create shapes (hotkey L). After a short while, I begin to see an interesting shape that I can start building from (Fig.01a - b).

With a solid starting point, I begin to plug in elements to establish a foreground, middle and background (Fig.02). These elements are important when dealing with a large scale environment and are important to address in an early stage. One way I address the scale issue is by allowing my major shape to be a strong, readable and distinct silhouette. I surround the major shape with many supporting elements, smaller buildings, towers, bridges and so on to help push the size and scale comparison. Allowing the viewer to identify a scale figure, a person, car or trees is great to use to establish an immediate scale reference.



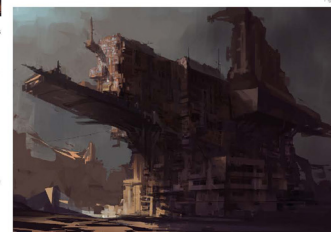
With the cool tones set by my initial lay-in, my next step is to establish a warm/cool relationship in light and shadow temperature (Fig.03). I start off by using the lasso tool to create shapes that represent the ground and side planes of the floor, building and other surrounding elements. With the selection made, I paint in a warmer and lighter tone to represent direct light. The lighting creates a focal point with the positioning of contrasting values and color. The ideal placement for a focal area is to be pushed off-center. To make sense of the warm light filtering into the environment, I start to paint in sky elements with a dark, overcast sky on the right with a break in the clouds on the left to make sense of the lighting scheme.

Now I want to start bringing this piece to life. I want to portray this area to be an industrial factory area, so the shape language should be appropriate to the concept. I go out to local refineries, power plants and industrial strips to take photographs and gather references. The references I gather can help me build a very convincing and realistic environment by using photographic overlays as a basis to paint on top of. My logic is to have the greatest amount of detail in and around the focal area.



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This allows the piece to have very light and resolved areas with other loosely painted elements together. At the base of the structure, I overlay photographic texture to help describe the facades and mass of the building. This helps me to immediately establish the amount of detail the rest of the piece needs. I also start to define the rest of the silhouette shapes of the main structure and repeat the same process that was used at the base of the building (Fig.04).

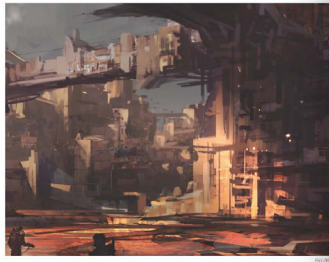
Many people ask me how I create such large and epic environments. The trick is in how you represent scale. It helps to establish the scope and the viewer can really get a sense of the massive world you create! Something I do to show scale is to repeat shapes throughout the environment - it's the same thought process as telephone poles down a street. I establish a shape language, texture and proportions of the main structure and want to repeat the shapes in other places in the background. I also keep in mind to resolve the ground plane; lighten up the major perspective lines and sky. I

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don't want to pay equal attention to all details throughout the piece; I reserve the light detailed areas for the focal point (Fig.05).

I am happy with the lighting, color and composition. When these factors are working well together, I move my attention to the smaller details and resolve the piece. The attention to detail is to make sure my forms are reading correctly and resolve the color and lighting. I like to push the warm tones where the light and shadow meet together as well as portions of the sky (Fig.06a-b). At this point, all my buildings in the mid- and background have proper form description, lighting and color.

Depicting a story is an important part of a concept. To show my story, I introduced some characters. These military soldiers on patrol show a storyline that immediately sets the tone for the piece. This also helps the eye to travel around the composition. With the



addition of other elements, such as flying ships, smoke and windows, the piece starts to pull together nicely (Fig.06c).

The finishing touches can be made now. Much of the architecture needs to be revisited and touched up. There are also small perspective issues that need to be resolved, as well as making any adjustments to values and colors. I have to remember that I reserve my darker values for the foreground and let the values lighten further back in space (Fig.07).

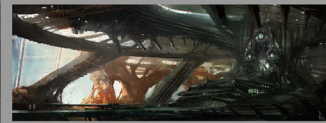
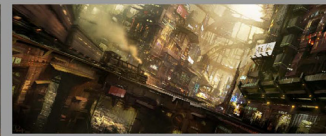
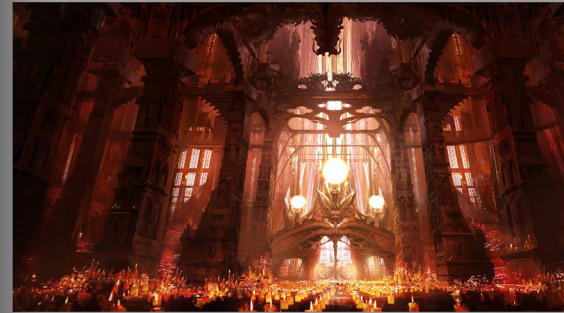
CONCLUSION

Overall, I am happy with this piece. The steps that were taken to produce this image were simple and effective. It met all my goals that I set out for it. I wanted to create an environment that was concept driven and convincingly portrayed with solid fundamental art application. These are the steps I take with a majority of my work. There are no simple tricks, just hard work and practice. Now go and paint!

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ARTIST PORTFOLIO



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